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NOVELLO'S ORIGINAL OCTAVO EDITION.

OBERON

AN OPERA

IN THREE ACTS

583 c

COMPOSED BY

CARL MARIA VON WEBER.

WRITTEN BY
J. R. PLANCHÉ.

EDITED BY
NATALIA MACFARREN.

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EDITOR'S NOTE.

The present edition of the dramatic portions of Oberon is made to agree with the version prepared for the Italian Opera by Mr. Planché in 1860. The interpolated pieces are noticed in footnotes as they occur in the Opera; it is therefore not necessary to refer to them here. The Aria "From boyhood trained," now assigned to the character of Oberon, was originally composed for the situation of "Oh 'tis a glorious sight," and for the character of Huon, the latter having been composed to satisfy Mr. Braham. The Chorus in the Third Act, "For thee hath beauty," is printed in the text as Weber subsequently arranged it, for female voices only; the original setting for mixed voices is given as an appendix.

OBERON.

DRAMATIS PERSONÆ.

Sir Huon de Bordeaux (Duke of Guienne) ..	Tenor.
Sherasmin (his Squire)	Baritone.
Oberon (King of the Fairies)	Tenor.
Rezia (Daughter of Haroun)	Soprano.
Fatima (her attendant)	Mezzo Soprano.
Puck	Mezzo Soprano.
Two Mermaids	Mezzo Soprani.

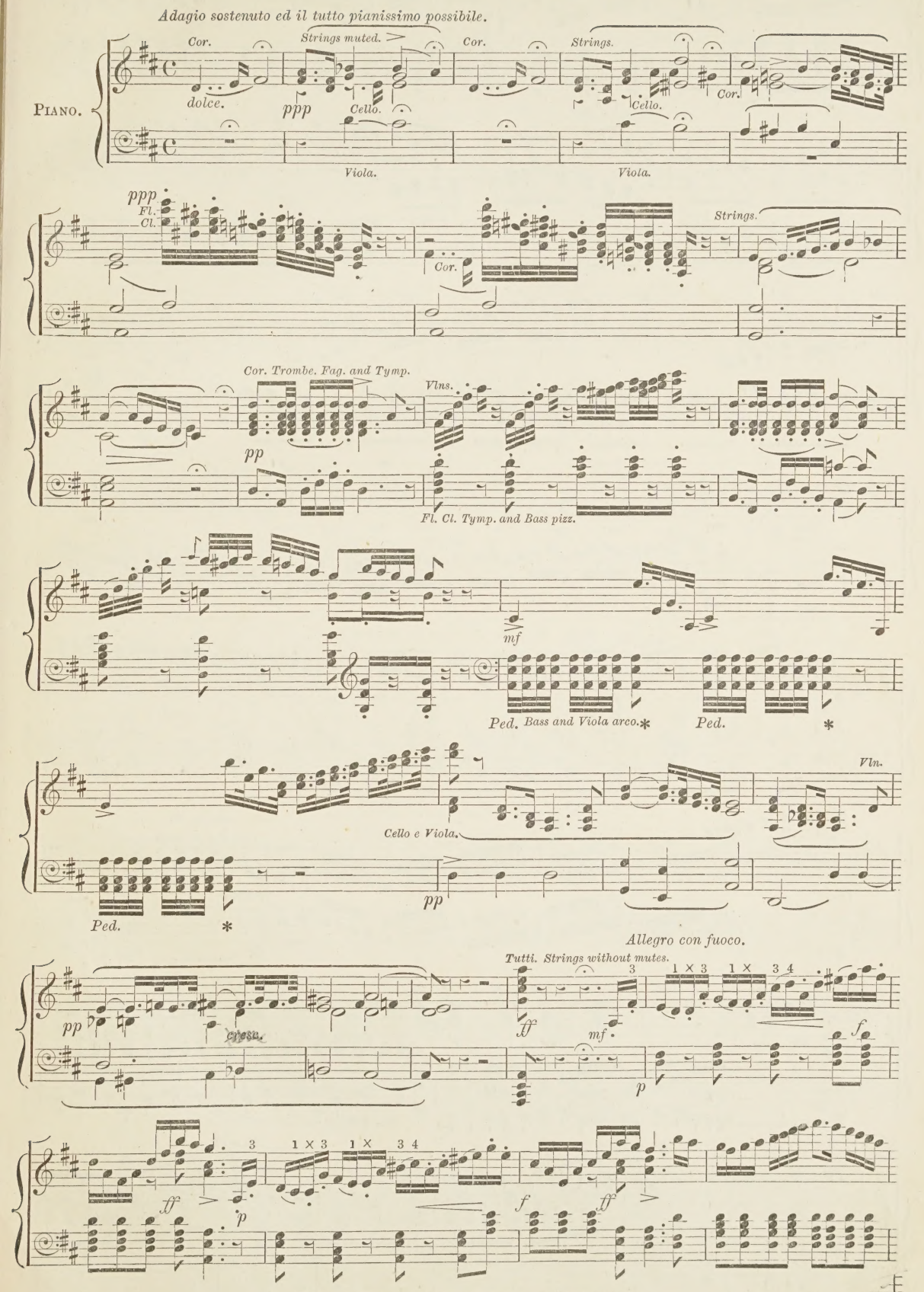
(ACTING CHARACTERS.)

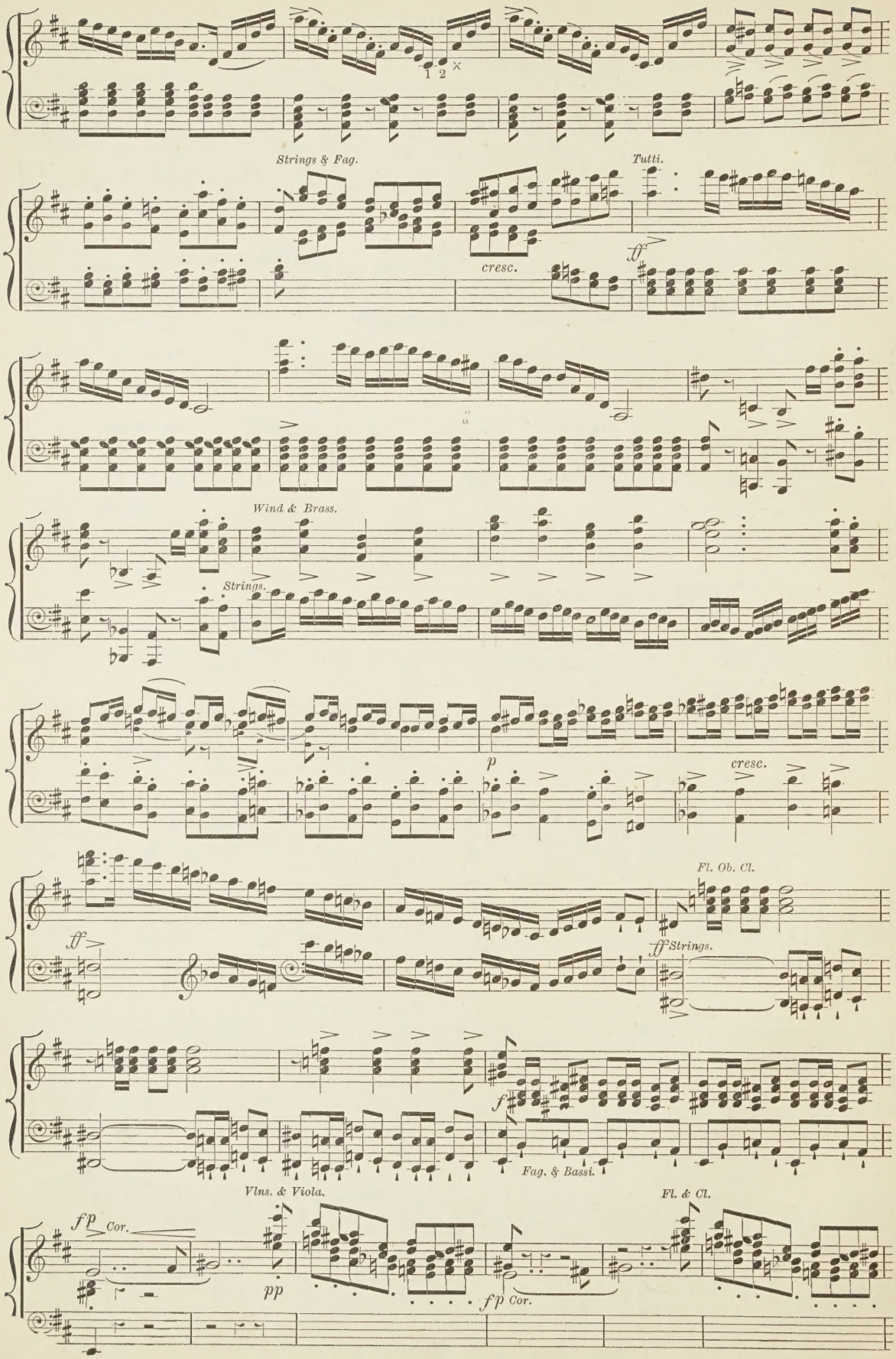
Haroun el Raschid (Caliph of Bagdad.) Almanzor (Emir of Tunis).
Babekan (a Saracen Prince). Abdallah (a Corsair).
Roshana (Wife of Almanzor).

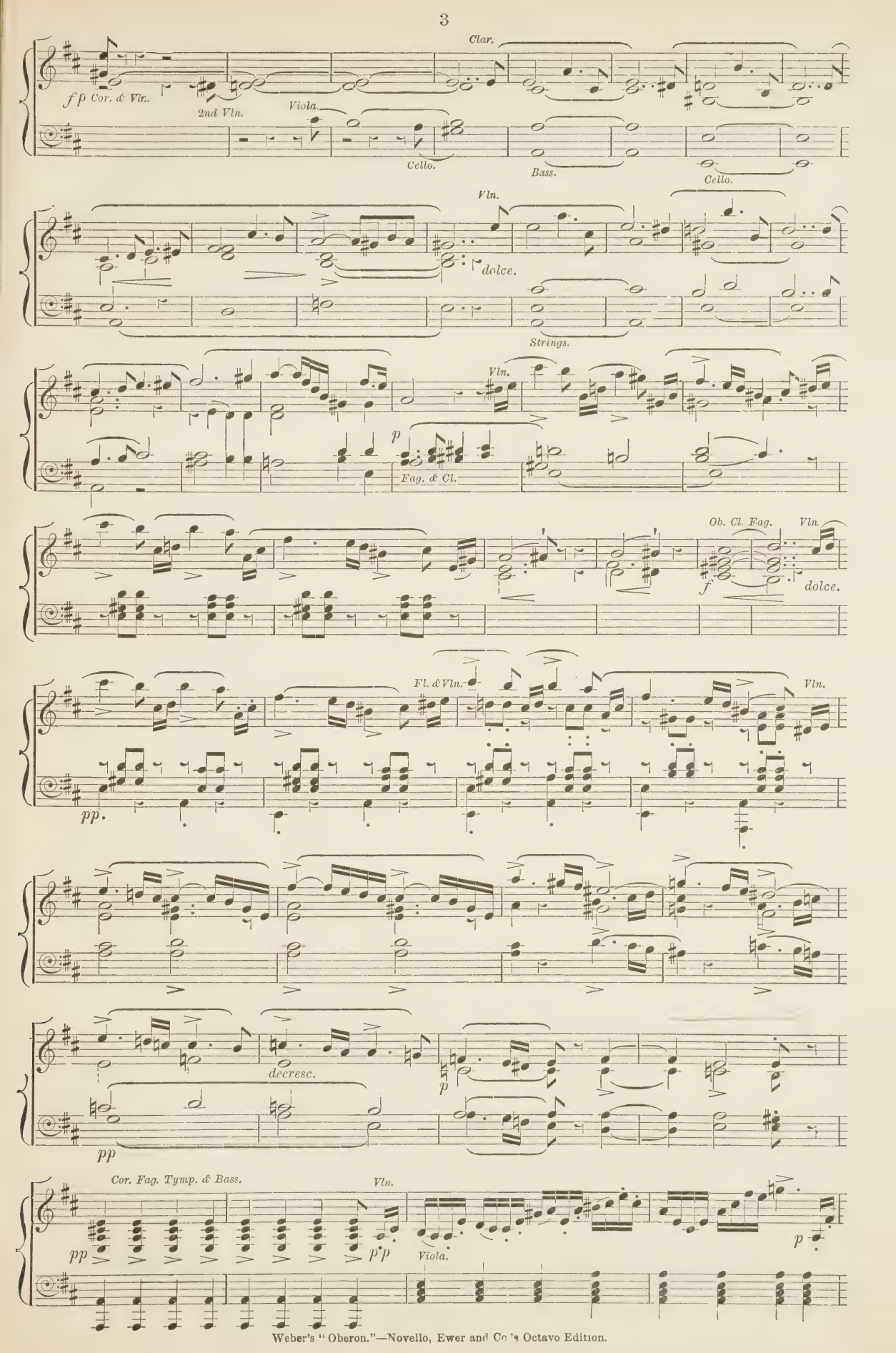
Chorus of Fairies, Ladies, Knights, Slaves, etc.

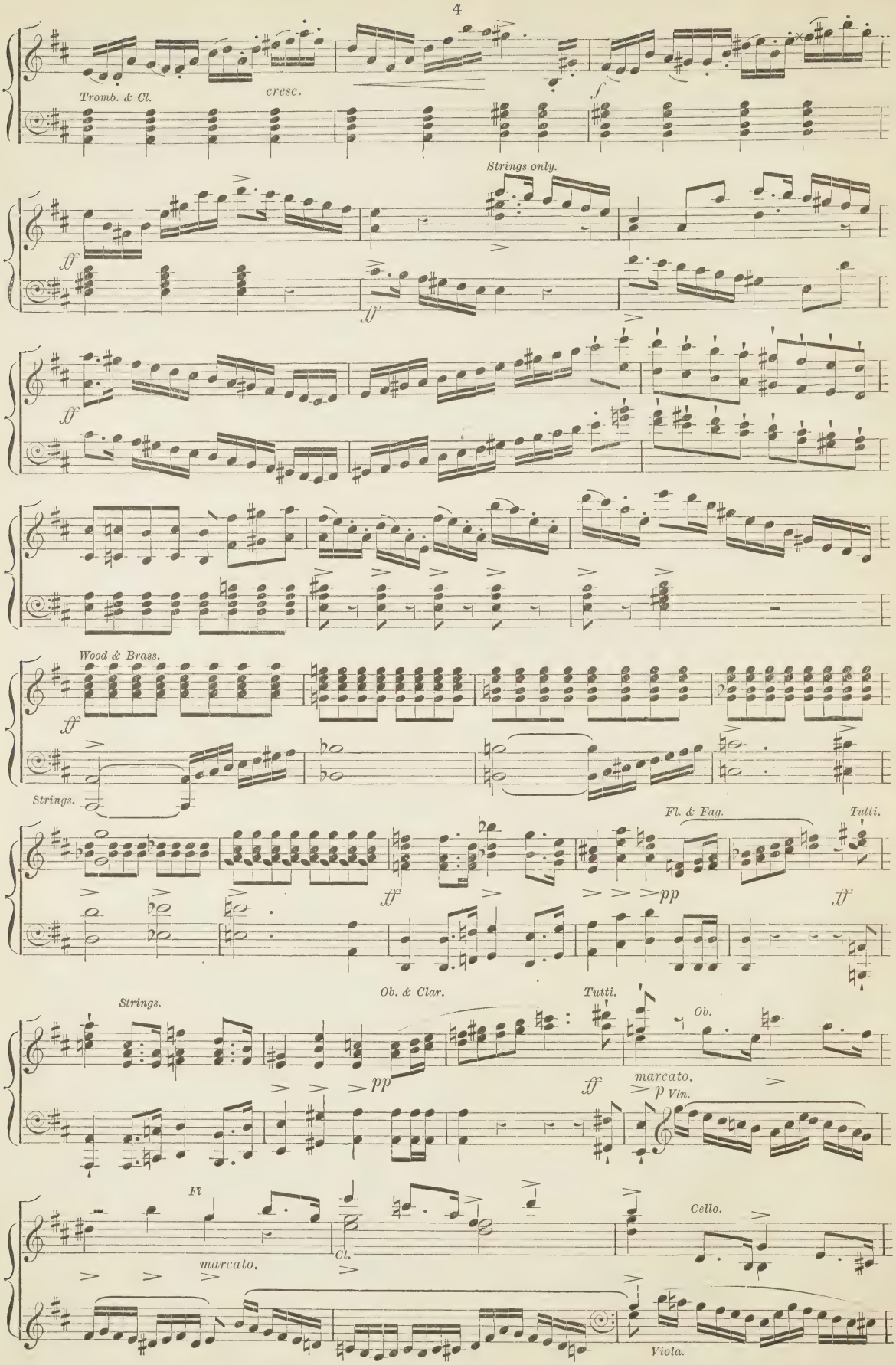
The *libretto* of "Oberon" is founded on Sotheby's translation of a poem by Wieland. The Opera opens in Fairy-land where fairies are guarding the sleep of Oberon, who has parted in anger with Titania, swearing "Never to meet in love till some fond pair, through weal and woe, 'mid flood, chains, and fire should keep their plighted faith inviolate." Puck, having come from the throne of Charlemagne, informs him that Sir Huon has incurred the wrath of the monarch for having slain his son, although in self-defence, and is commanded to seek the Caliph's Hall in Bagdad on a high festival, slay whoever sits on Haroun's right hand, and then claim his daughter as his bride. Oberon casts Sir Huon into a deep sleep, and in a vision shows him the Caliph's daughter Rezia, who also sees Sir Huon, and they become enamoured of each other. Oberon awakes Sir Huon and promises to aid him in executing the dread command, giving him a magic horn to sound whenever danger besets his path. The clouds disperse and discover the banks of the Tigris with the city of Bagdad in the distance. Sir Huon is determined to find the beauteous Rezia and redeem his promise to Charlemagne, although his squire, Sherasmin, endeavours to persuade him to forget the first part of the command. The scene changes to a vestibule in the Harem. Rezia, who is betrothed to Prince Babekan, tells her attendant, Fatima, that she would rather die than wed him, and relates how in a vision she has fallen in love with the young knight. A knocking being heard, Fatima runs out, and after a short absence, returns to inform Rezia that the knight she has seen in her dream is near at hand and has vowed to rescue her and kill her lover. The second act opens in a saloon in the palace of the Caliph, who is seated with Prince Babekan on his right, holding a festival for the solemnization of his daughter's nuptials. The bride comes in, supported by Fatima, when Sir Huon appears and Rezia rushes into his arms. The Caliph orders his slaves to hew him in pieces, but Babekan declares the task his: they engage in combat and Babekan is slain. Sir Huon sounds the magic horn, the clouds rise, Oberon appears, and the scene changing to the sea-shore, Sir Huon and Rezia, directed by Oberon, embark on board a vessel bound for Greece, followed by Sherasmin and his betrothed, Fatima. The third act shows the ship tossed in a frightful storm raised by Puck and the four elements. The vessel is wrecked, and Rezia is almost exhausted, but hearing Sir Huon reproach himself for being the cause of the misfortune which has befallen them, she recovers and declares that she is ready to die with him. Meantime the storm clears, a boat makes for the shore and pirates carry off Rezia, striking Sir Huon senseless to the ground. Oberon then takes pity on them, and has Sir Huon transported to Tunis, to which place the pirates are also bound. Fatima and Sherasmin, who are now slaves in Tunis, discover Sir Huon, and Fatima informs him that a lady has just been presented to the Emir, whom she believes from the description to be Rezia. Sir Huon, disguised, enters an apartment in the Harem of the Emir, but instead of finding Rezia, is met by the Emir's wife, who commands him to kill her husband, offering her love in return. This he refuses, and the Emir, entering and enraged to find him in the palace, orders him to be burnt within an hour. Rezia at this moment comes in and entreats pardon for him, but on declaring that he is her husband, she is also condemned to the stake. As they are about to be led away, the magic horn is heard, and Oberon appearing, announces that their trials are over and his pledge redeemed to his Fairy Queen. The Opera ends by Sir Huon conducting his bride to the palace of Charlemagne.

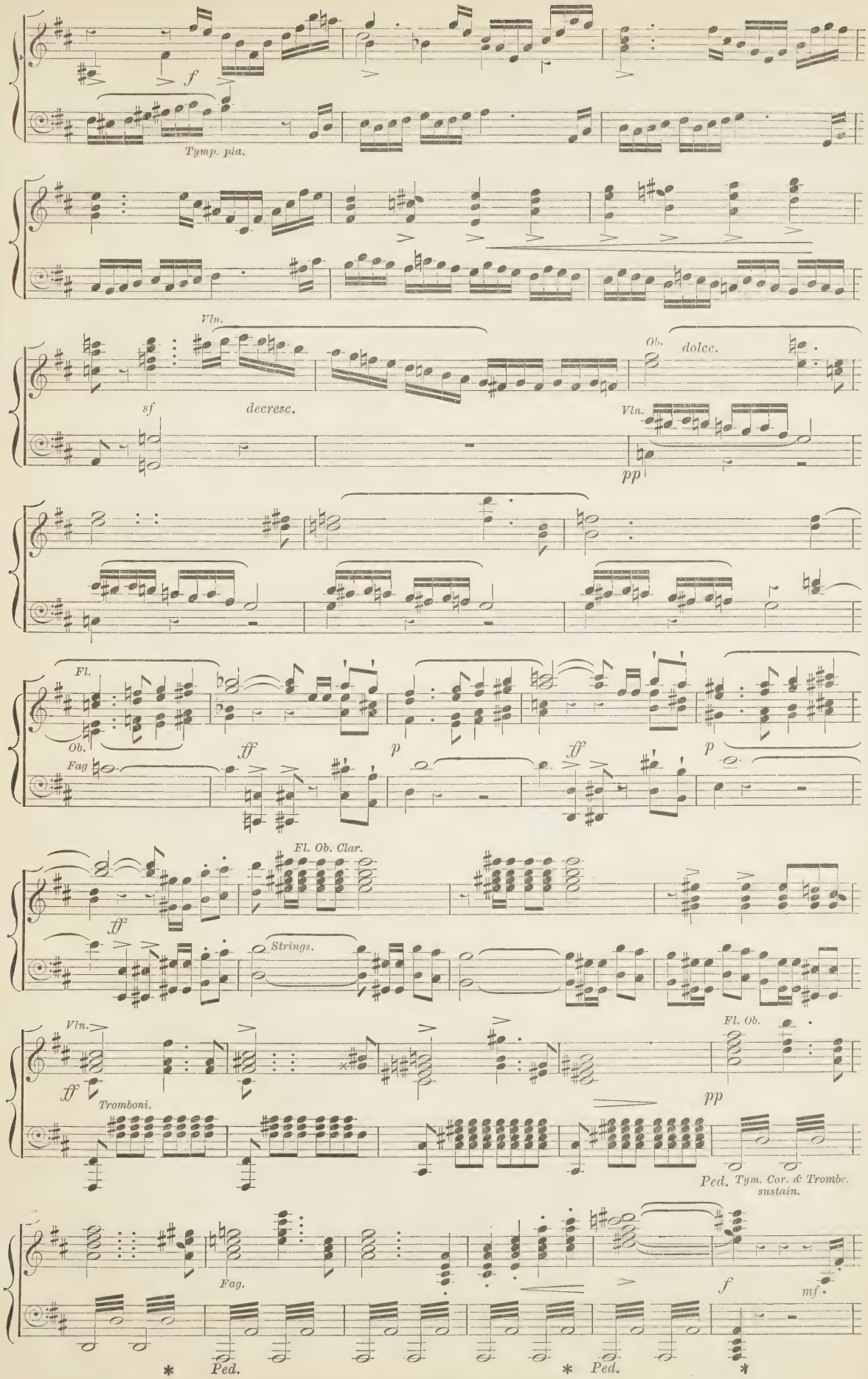
OVERTURE.

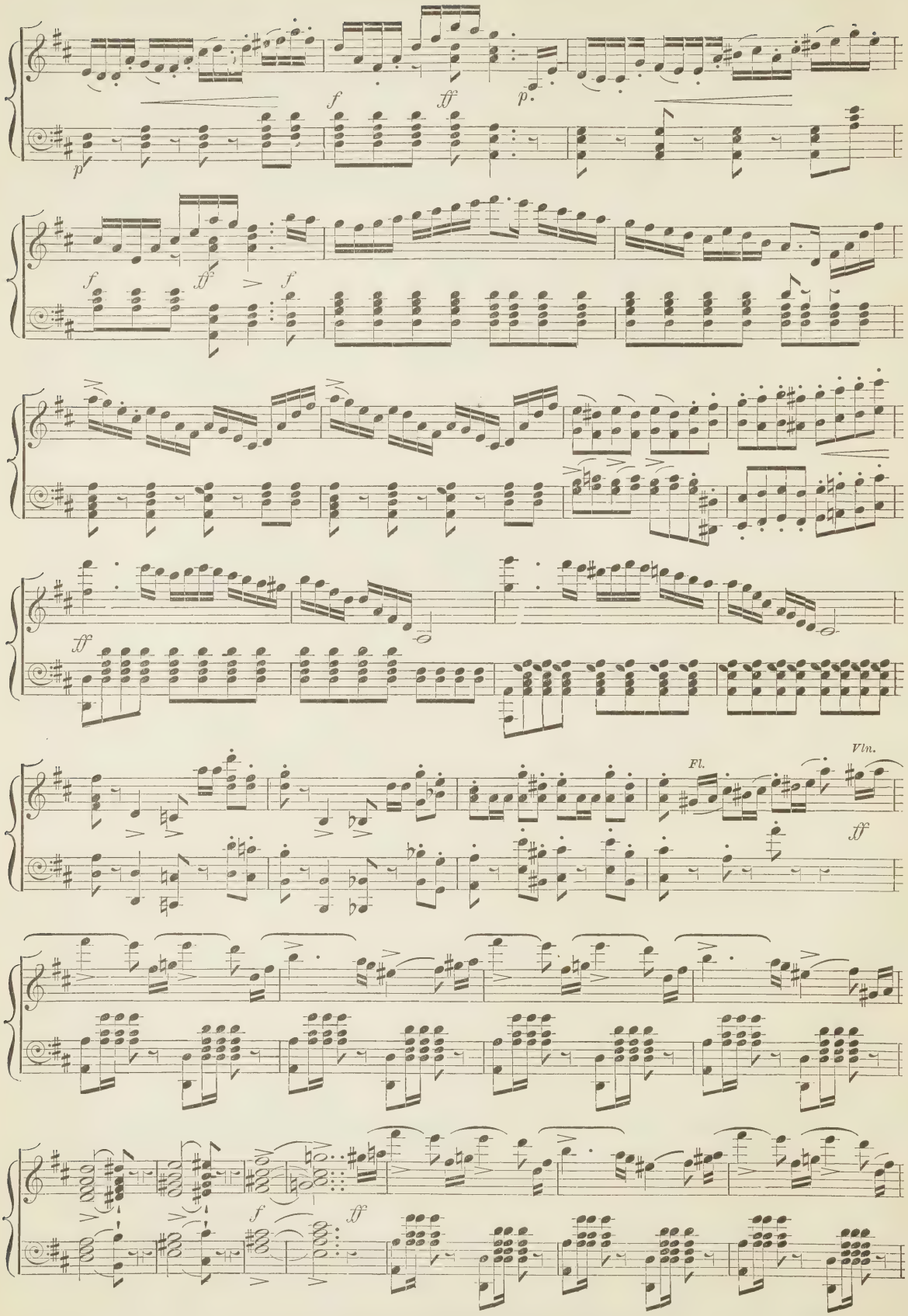

Adagio sostenuto ed il tutto pianissimo possibile.
Piano.
Cor.
dolce.
Strings muted.
ppp
Cello.
Viola.
Strings.
Fl.
Cl.
Cor. Trombe. Fag. and Tymp.
pp
Vlns.
Fl. Cl. Tymp. and Bass pizz.
mf
Ped.
Bass and Viola arco.
Cello e Viola.
Vln.
Allegro con fuoco.
Tutti. Strings without mutes.
cresc.
ff
f

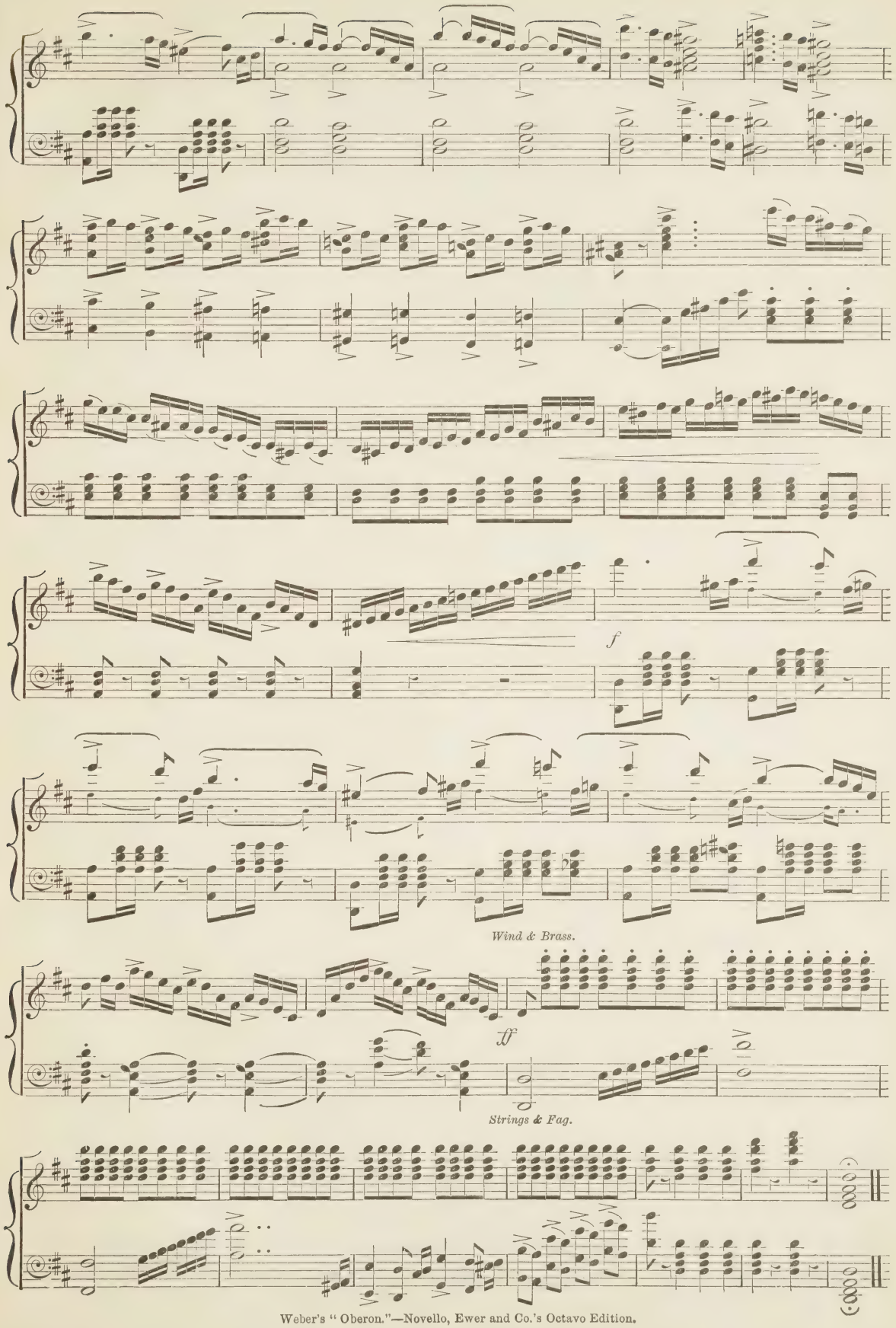

1 2 ×
Strings & Fag.
Tutti.
cresc.
ff
Wind & Brass.
Strings.
p
cresc.
Fl. Ob. Cl.
ff
ff Strings.
f
Vlns. & Viola.
Fag. & Bassi.
Fl. & Cl.
fp Cor.
pp
fp Cor.


Clar.
f p Cor. & Vlr.
2nd Vln.
Viola.
Cello.
Bass.
Cello.
Vln.
dolce.
Strings.
Vln.
p
Fag. & Cl.
Ob. Cl. Fag.
Vln
f
dolce.
Fl. & Vln.
Vln.
pp.
decresc.
p
pp
Cor. Fag. Tymp. & Bass.
Vln.
pp
p p
Viola.
p


Tromb. & Cl.
cresc.
f
Strings only.
ff
ff
ff
Wood & Brass.
ff
Strings.
Fl. & Fag.
Tutti.
ff
pp
ff
Strings.
Ob. & Clar.
Tutti.
Ob.
pp
ff
marcato.
p Vln.
Fl
marcato.
Cl.
Cello.
Viola.


f
Tymp. pia.
Vln.
sf
decresc.
Ob.
dolce.
Vln.
pp
Fl.
Ob.
Fag
ff
p
ff
p
Fl. Ob. Clar.
ff
Strings.
Vln.
ff
Tromboni.
Fl. Ob.
pp
Ped.
Tym. Cor. & Trombe.
sustain.
Fag.
f
mf
Ped.
Ped.

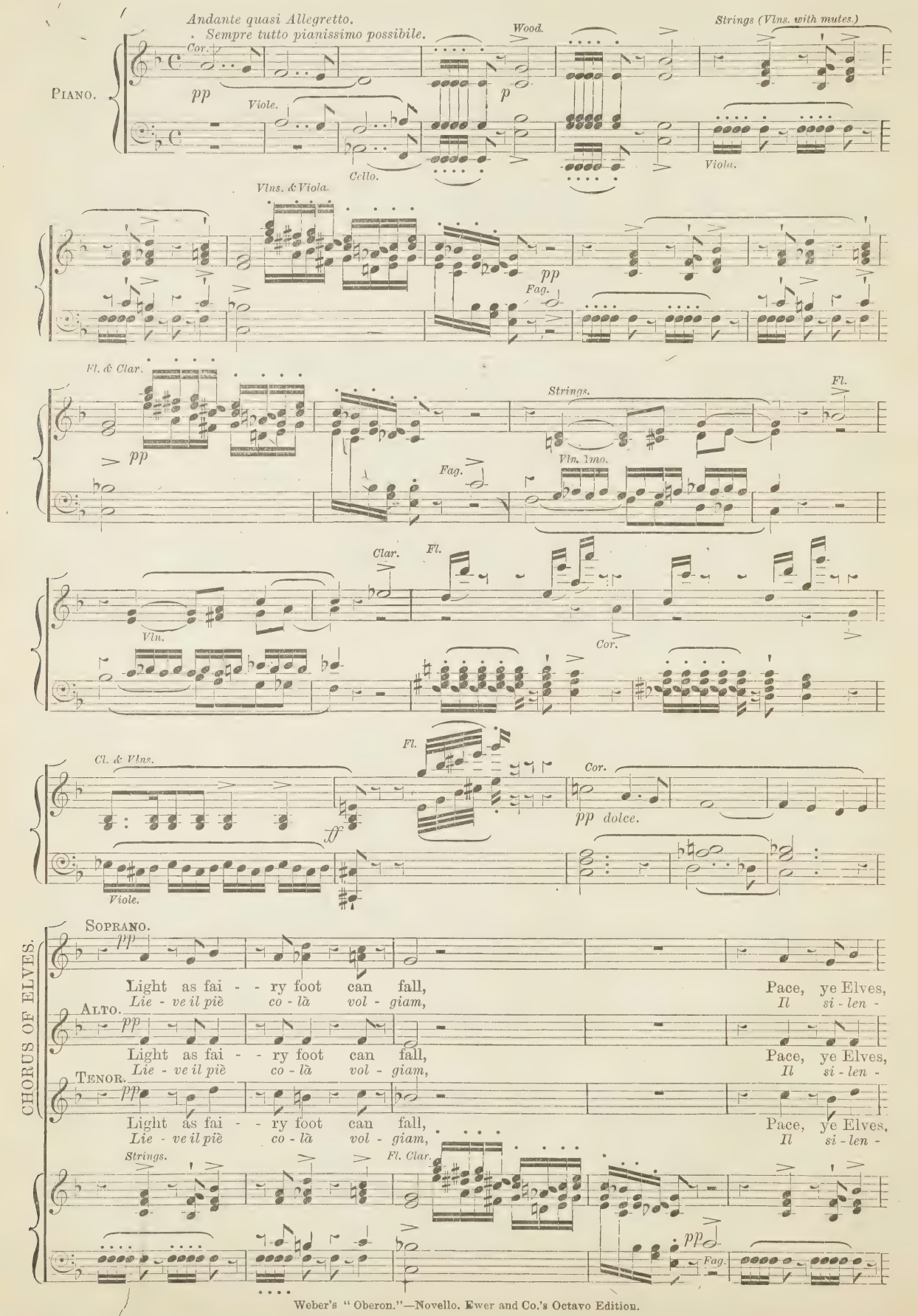

p
f
ff
p
f
ff
f
ff
Fl.
Vln.
ff
f
ff


f
Wind & Brass.
ff
Strings & Fag.

ACT I.

SCENE.—*Oberon's Bower. At the rising of the curtain, several groups of fairies and genii are discovered, who sing the following chorus.*

No. 1. INTRODUCTION AND CHORUS.—"LIGHT AS FAIRY FOOT CAN FALL."



your mas - - ter's hall;
- zio non tur - biam.

your mas - - ter's hall;
- zio non tur - biam.

your mas - - ter's hall;
- zio non tur - biam.

Fl. Clar.

Strings.

All too loud . . . the fountains play, All too
Dol - ce scor - ra il piè leg - gier, Qual ru -

All too loud . . . the fountains play, All too
Dol - ce scor - ra il piè leg - gier, Qual ru -

pp

All too loud . . . the fountains play, too loud! All too
Dol - ce scor - ra il piè leg - gier, pian, pian, Qual ru -

loud . . . the zephyrs sigh; Chase the noi-sy gnat a - way,
- scel - lo lu - sin - ghier, Fi-no all' a - pi il sus - sur - rar,

loud . . . the zephyrs sigh; Chase the noi-sy gnat a - way,
- scel - lo lu - sin - ghier, Fi-no all' a - pi il sus - sur - rar,

loud . . . the zephyrs sigh; too loud!
- scel - lo lu - sin - ghier, pian pian,

Fl.

Vlns.

Fag. & Strings.

f *p*

Keep the bee from hum - ming by; Stretch'd up-on his li - ly bed,
Or da noi si dè vie - tar, Di bei gi - gli or po - sa in sen

f *p*

Keep the bee from hum - ming by; Stretch'd up-on his li - ly bed,
Or da noi si dè vie - tar, Di bei gi - gli or po - sa in sen

f *p*

Keep the bee from hum - ming by; Stretch'd up-on his li - ly bed,
Or da noi si dè vie - tar, Di bei gi - gli or po - sa in sen

Viole. divisi.

ff *p* *Cello.*

O - be-ron in slumber lies; Sleep, at length, her balm has shed O'er his long un-clo-sed
O - be-ron fra so-gni a-men; Sul - le stan - che ci - glia il ciel Ste - se al fin pro - pi - zio

O - be-ron in slumber lies; Sleep, at length, her balm has shed O'er his long un-clo-sed
O - be-ron fra so-gni a-men; Sul - le stan - che ci - glia il ciel Ste - se al - fin pro - pi - zio

O - be-ron in slumber lies; Sleep, at length, her balm has shed O'er his long un-clo-sed
O - be-ron fra so-gni a-men; Sul - le stan - che ci - glia il ciel Ste - se al - fin pro - pi - zio

Viole.

SOLO.

eyes. O may her spell . . as kind - ly bring Peace to the
vel. Tu d'o - gni mal . . con - so - la - tor Cal - ma, o

SOLO.

eyes. O may her spell as kind - ly bring Peace to the
vel. Tu d'o - gni mal con - so - la - tor Cal - ma, o

SOLO.

eyes. O may her spell as kind - ly bring Peace to the
vel. Tu d'o - gni mal con - so - la - tor Cal - ma, o

Wind. *Cl.*

pp *Fag.*

heart . . . of the fai - ry king! Peace!
son - - no il suo do - lor! Sì,

heart . . . of the fai - ry king! Peace!
son - - no il suo do - lor! Sì,

heart . . . of the fai - ry king! Peace!
son - - no il suo do - lor! Sì,

pizz. *arco.* *Fl. Cl.* *Vlns & Viole.* *pp*

Cello & Fag.

peace! O may her spell as kindly bring Peace to the heart of the fai - ry
sì, Tu d'o - gni mal con - so - la - tor, sì cal-ma o son - no il suo do -

peace O may her spell as kindly bring Peace to the heart of the fai - ry
sì, Tu d'o - gni mal con - so - la - tor, sì cal-ma o son - no il suo do -

peace! O may her spell as kindly bring Peace to the heart of the fai - ry
sì, Tu d'o - gni mal con - so - la - tor, sì cal-ma o son - no il suo do -

Fl. & Cl.

TUTTI.

king! Light as fai - ry foot can fall, Pace, ye Elves, your master's
- lor! Lie - ve il pas - so là vol-giam, Il si - len - zio non tur -

TUTTI.

king! Light as fai - ry foot can fall, Pace, ye Elves, your master's
- lor! Lie - ve il pas - so là vol-giam, Il si - len - zio non tur -

TUTTI.

king! Light as fai - ry foot can fall, Pace, ye Elves, your master's
- lor! Lie - ve il pas - so là vol-giam, Il si - len - zio non tur -

Fl. & Cl. *ten.* *Cor.* *ten.* *pp*

Viole & Cor sustain.

hall! All too loud the fountains play, All too loud the zephyrs
- *biam.* *Dol - ce scor-ra il piè leg - gier,* *Qual ru - scel - lo lu - sin -*

hall! All too loud the fountains play, All too loud the zephyrs
- *biam.* *Dol - ce scor-ra il piè leg - gier,* *Qual ru - scel - lo lu - sin -*

hall! All too loud the fountains play, All too loud the zephyrs
- *biam.* *Dol - ce scor-ra il piè leg - gier,* *Qual ru - scel - lo lu - sin -*

Strings. *Fl. Cl. & Vlns.*

sigh, too loud, All too loud, all too loud!
- *ghier,* *pian, pian,* *pia- no, pian,* *pia- no, pian.*

sigh too loud, ... All too loud, all too loud!
- *ghier* *pian, pian,* . . . . *pia - no, pian,* *pia - no, pian.*

sigh, too loud, ... all too loud!
- *ghier,* *pian, pian,* . . . . *pia - no, pian.*

Vln. *Cor.* *Viole.* *Cello.*

PUCK.—How now, how now! Why do ye loiter here?
Are there not tasks to do?

A Fairy.—We did but watch, that nothing might disturb our master's slumber.

PUCK.—Begone! [*exeunt Fairies.*
He sleeps then still. 'Tis the first time his lids
Have closed since he and fair Titania parted.
Mere wife and husband could not well have wrangled
On slighter grounds. Which was the most inconstant,
Woman or man? Debate rose high,—in anger,
One east, one west,—they speeded as of yore,
Swearing by all that fairies reverence,
Never to meet in love, till some fond pair,
Through weal and woe, 'mid flood and chains and fire,
Should keep their plighted faith inviolate,
Unmoved by pleasure and unbent by pain!
He wakes! He moves this way: I will retire
And mark his mood, ere I do speak with him.

PUCK *(alle fate).—In ozio ancor? Opre a compir non avvi?*

Una Fata.—Vegliato abbiam perchè nessun turbasse del nostro sire il sonno.

PUCK.—*Partite.*
Ei dunque or dorme?
Dacchè parti dalla gentil Titania
La prima volta ei dorme.
Sdegnati si lasciar sul folle tema
Se più incostante sia l' uomo, o la donna,
Per quel ch' è di più sacro al ciel giurando
Di non amarsi più, se due bell' alme,
Trovate pria non son che fè serbarsi
Contra i più tristi eventi.
Ma ei qui s' appressa. Spiar vo l' umor suo
Pria che parlargli io tenti.

No. 2. ARIA.—"FATAL VOW." *passionato.*

Molto agitato.
Vln. 2, & Viole.
Vln. 1.
Cl.
PIANO.
mf
fz
Fag.
Fag. & Bassi.
p
Strings.
cresc.
Fl.
f
Cl.
pp
Fag.
Fag.

OBERON.

Fa - tal vow!
Las - so me!

Vln. & Viol.
Ob.
mf

not e - ven slum - ber Can thy vic - tim's tor - ture tame, not e - ven slum - ber
fra l'om - bre o - pa - che an - cor in sen tuo - nan - do va, fra l'om - bre o - pa - che an -

can thy victim's tor - ture tame! Of my woes it swells the number,
- cor in sen tuo - nan - do va! Cre - sce o - gnor il mio tor - men - to,

tr
Vln.
f
ff
f

Of my wrath it feeds the flame. Still I
O i - nau - di - ta cru - del - tà! S'al mar -

Cl. Fag. & Strings.

f *ff* *p*

burn, and still I lan - guish, Dou - bled in my dream I
- tir da tre - gua il son - no. Dop - pio tor - na al cor l'af -

Vln.

p *pp*

animato.

feel, All my rage, and all my anguish, All my rage, and all my anguish!
- fan-no, o fe - ral de-stin ti - ran-no! Cre-sce o - gnor l'in-ter-no af-fan-no.

Fl. Cl. & Fag.

Strings. *sempre cresc.* *f*

But no balm their wounds to heal, But no balm their wounds to
Più spe - ran - za il cor non ha, più spe - ran - za il cor non

Ob. *Strings.*

ff *pp*

heal. Fa - tal vow! Not e - ven slum-ber can thy tor - ture
ha. Giu - ro fa - tal! Fra l'om - bre o-pa - che an-cor tuo - nan - do

Cl. & Fag. *Tutti.* *Strings.*

ff *p*

tame, Of..... my woes it swells the num-ber, Of my wrath.. it feeds the
va, cre - sce o - gnor il mio tor - men - to, o cru - del . . . de - stin fe -

Wind. pp f Fl. ff

flame! . . . . .
- ral. . . . . .

Fa - tal vow!
Las - so me!

p Ob. ff Cl. & Fag. p

Fa - tal vow!
Las - so me!

Ob. f ff Ob. Fag. sustain. pp

PUCK (*advancing*).—Hail, master!
OBERON.—Tardy Spirit, is it thou?
Where hast thou been since cock-crow?
PUCK.—Round the globe; in hopes of finding that which might console my king.
OBERON.—My faithful Puck! How could I doubt thy zeal! Speak on, true servant!
PUCK.—Some two hours since I stood beside the throne
Of Charlemagne, and heard the strangest sentence
That ever tongue of wrathful monarch spake.
His son waylaid Sir Huon of Bordeaux,
And foully would have slain him; but, defeated
In the attempt, paid with his own vile life,
In open fight, the forfeit of his treason. [less:
France with one voice declared Sir Huon guilt-
But o'er the juster king, [cried,
The partial father triumphed.—"Hence!" he
"Thou hast thy life, but mark on what conditions:
Speed thee to Bagdad: seek the caliph's hall;
And there on some high festival, before
The assembled court,
Slay him who sits upon Haroun's right hand;
Then kiss, and claim his daughter as thy bride!"
OBERON.—And rides he forth upon this perilous quest?
PUCK.—Ay, master.
OBERON.—And alone?
PUCK.—A single squire, a foolish, faithful varlet, follows him.

PUCK.—*Salute al mio Signore!*
OBERON.—*Sei tu, spirto indolente! Ove fosti dacchè cantato ha il gallo?*
PUCK.—*Al globo intorno ansioso di ritrovar quel che potria dar pace, al mio Signor.*
OBERON.—*Lo zelo tuo m' è noto, fedel tu sei. Ebben? Dì, lo trovasti?*
PUCK.—*Non son molt' ore innanzi al trono io stava*
Di Carlo Magno, e la più strana udii
Sentenza che giammai da labbri uscia
Di monarca sdegnato. In giusta sfida
Fu da Sir Hugo di Bordeau trafitto
Il disleal suo figlio,
E uccisor fu dalla Francia intera
Dichiarato innocente,
Ma ebbe sul re trionfo
Il genitor parziale, e disse ad Ugo
A questo patto sol ti lascio in vita.
Vola a Bagdad. La sala
Cerca entrar del califfo
In qualche dì solenne,
E quei che a destra a lui vedrai, trafiggi,
Indi bacia sua figlia, e per tua sposa
Poi tosto la reclama.
OBERON.—*Sir Ugo assunse il periglioso incarco?*
PUCK.—*All' istante, o signore.*
OBERON.—*E partì solo?*
PUCK.—*Uno scudier soltanto folle e fedel seguillo.*

OBERON.—Hie thee back, Spirit, over land and sea,
Swifter than thought, till thou dost meet with them;
Cast a deep sleep on both, and bring them hither
Before the breath be cold that bids thee.
Yes! [PUCK *exit.*
The fairy king Sir Huon shall befriend,
And the true knight in turn his woes may end.

OBERON.—*Sovra la terra e il mar di lor va in cerca.*
Spargi su entrambi il sonno, e qui li reca
Pria ch' in riposo il labbro mio non torni.
Sì, il re de' genii in tuo favore avrai,
Sir Ugo, ed io porrò fine a miei guai.

The stage opens, and a flowery bank rises, on which Sir Huon and Sherasmin are seen asleep; Puck standing beside them.

PUCK *(runs to Oberon).*—King of fairy land, 'tis done.
Knight and squire thou lookest on.

OBERON.—That's my good goblin! [*observing Sir Huon.*
Ha! by starry night!
In this mailed breast, I ween,
Love a guest hath never been,
But my piercing eye can see,
Should he once installed be,
Pleasure, peril, pomp, or pain,
Him to shake may strive in vain.
Quickly to his charmed eyes
Let a pleasing vision rise
Of the caliph's lovely child
Whom now he seeks on errand wild,
And within the same short hour,
In far Bagdad's harem bow'r,
To the sleeping lady's sight
Shall the image of the knight
Be shown, and equal love impart,
Linking firmly heart to heart.
Spirits, hear your master's spell:
Up! and do my bidding well.

PUCK.—*Re del magico suol, il tuo volere*
E compiuto; tu vedi
Sir Ugo, e il suo scudiere.
OBERON.—*Il servo mio fedele!*
Per la stellata notte,
Amor costui non sente!
La bella figlia del califfo appaia
Allo sguardo incantato
Di lui che di cercarla ha strano incarco
E nel momento istesso
Là di Bagdad nelle lontane arene
Alla dormente principessa offerta
Sta la vision del cavalier gentile
Ed ambi i cori l' un per l' altro accesi
Provan d' amore il fuoco.
L' incanto mio sentite
Spiriti e tosto il mio voler compite.

VISION.

The clouds open. The interior of a kiosk. Rezia is seen seated on a couch in a melancholy attitude, with a lute in her hand.

No. 3. "OH WHY ART THOU SLEEPING?"

VOICE. PIANO.

Andantino. REZIA. *quasi a piacere.*

Cor. *dolce.* *Cl.* *Fag.* *Guitar, or Harp.*

O, why art thou sleep - ing, Sir Huon the brave? A mai - den is weep - ing by Ba - by - lon's wave, Up, up, gal - lant knight, ere a vic - tim she falls, Gui - enne to the

Per - chè dor - mi an - co - ra mio bel cam - pion? La ver - gi - ne plo - ra dell' on - di al suon. Ti sve - glia, va - len - te, Te vuol la bel - tà, Deh vie - ni al ri -

f *p* *f* *f*

res - cue! 'Tis beau - ty that calls.
- - *scat - to, o per - so sa - rà!*

Cl.

ff

Fag.

[*The vision disappears; clouds again enclose the kiosk, and then draw off to the fairies' hall, as at first.*]

OBERON, SHERASMIN, *and* SIR HUON.

OBERON.—Enough! Enough! the spell I break,
Children of the Earth, awake!
SIR HUON (*waking*).—Stay, loveliest! For pity's sake!
Gone!—Where am I? Ha! [*seeing Oberon.*
OBERON.—Fear not, Sir Huon of Bordeaux! Thou seest
A friend who knows thee and thine errand. I
Am Oberon, the king of fairyland.
SHERASMIN.—Of fairyland! O master!
OBERON.—Peace, varlet! Hear me, Paladin.
Relentless Charlemagne would have thy blood;
But thou shalt execute his dread command,
And to thy native France triumphantly
Bear back thy beauteous bride; rest thou but true
Amidst the trials fate prepares for thee.
Therefore receive, Sir Duke, this magic horn;
Whatever danger may thy path beset,
Its slightest sound will bring thee sudden aid;
Need'st thou the presence of the fairy king,
A bolder blast will bring me to thy side,
Tho' planets roll between us.
Now, Huon, haste where love and honour call:
Be bold, be constant, and be happy.

OBERON.—*Basta, l' incanto io sciolgo,*
Vi risvegliate, o figli della polve.
SIR UGO.—*T' arresta, per pietà? Dove son io?*
Ah! chi sei tu?
OBERON.— *Son un amico tuo.*
Che ti conosce, e sà la tua missione
Io son il rè dell' incantato suolo.
SCERASMIN.—*Dell' incantato suolo! O mio buon sir*
OBERON.—*Zitto...Sir Ugo, ascolta. Il sangue tuo*
Il rè di Francia brama, ma tu puoi,
Obbedire, e salvarti, purchè fermo
Resti alle prove che il destin può farti.
Prendi il magico corno, a un lieve suono,
Pronto soccorso avrai ne' rischi tuoi
A un suon più forte avrai me tosto a lat
Fosse pur l' orbe inter dimezzo a noi,
Or di gloria e d' onor segui la via.
Costante e ardito, e in cor felice sia.

[*Oberon waves his wand; Fairies appear to the symphony.*]

***No.* 4.** ENSEMBLE.—"HONOUR AND JOY."

Allegro maestoso. *Tutti.*
Wood. 3

PIANO.

ff

(FAIRIES.) TREBLES. *ff*

Ho - nour and joy
Glo - ria! o - mag -

ALTOS. *ff*

Ho - nour and joy
Glo - ria! o - mag -

(OBERON, HUON, *and* SHERASMIN.) TENORS. *ff*

Ho - nour and joy
Glo - ria! o - mag

ff

. . . to the true and the brave! A friend they shall find . . . in the El - fin
- gio al - la fe-de al va - lor, che il no - - stro re . . . lo - dar suo - le o -

. . . to the true and the brave! A friend they shall find . . . in the El - fin
- gio al - la fe-de al va - lor, che il no - - stro re . . . lo - dar suo - le o -

. . . to the true and the brave! A friend they shall find . . . in the El - fin
- gio al - la fe-de al va - lor, che il no - - stro re . . . lo - dar suo - le o -

Vln. *f* *p*

king. . . But oh! to the traitor, the coward, the slave, For
- gnor. . . Ma guai, guai pei vi - li, e pei tra - di - tor, Sol

king. . . But oh! to the traitor, the coward, the slave, For
- gnor. . . Ma guai, guai pei vi - li, e pei tra - di - tor, Sol

king. . . But oh! to the traitor, the coward, the slave, For
- gnor. . . Ma guai, guai pei vi - li, e pei tra - di - tor, Sol

ff *fp* *Ob. & Cl.*

e - ver the fai - ry's curse shall cling, the curse shall cling! Ho - nour and
de - gni di sprez - zo e di ri - gor, e di ri - gor. Glo - ria o -

e - ver the fai - ry's curse shall cling, the curse shall cling! Ho - nour and
de - gni di sprez - zo e di ri - gor, e di ri - gor. Glo - ria o -

e - ver the fai - ry's curse shall cling, the curse shall cling!
de - gni di sprez - zo e di ri - gor, e di ri - gor.

Strings. *f* *ff* *pp* *dolce.* *Cor. & Bassi.*

joy to the true and the brave.
- mag - gio al-la fe - de al va - lor.

A friend they shall
Che il re . . no -stro

joy to the true and the brave.
- mag - gio al-la fe - de al va - lor.

A friend they shall
Che il re . . no -stro

Ho - nour and joy to the true and the brave!
Glo - ria o - mag-gio al la fe - de al va - lor!

Fag.

dolce.

find in the El - fin king,
lo - da e pre-mia o - gnor.

ff

and joy to the true and the
o-nor, al - la fe - de al va -

find in the El - fin king,
lo - da e pre-mia o - gnor.

ff

and joy to the true and the
o-nor, al - la fe - de al va -

ff

Ho - nour, to the true and the
Glo - ria, al - la fe - de al va -

Fl. & Cl.

f

Cor. & Fag. sust. p.

f

Strings mf.

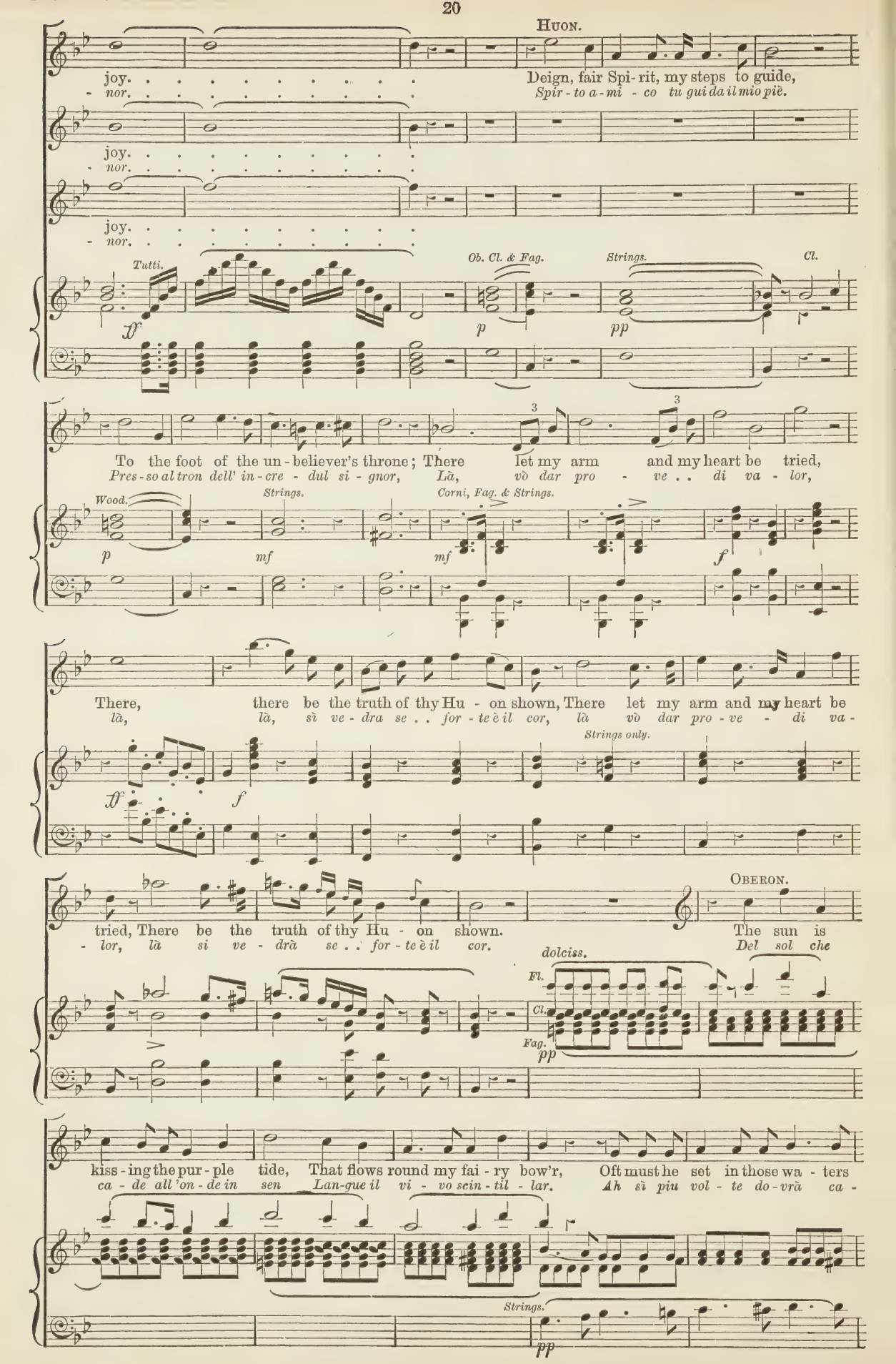
brave! and joy, and joy, to the true and the brave, ho - nour and
- lor! o - nor, si, o-nor, al - la fe - de al va - lor! Glo - ria, o -

brave! and joy, and joy, to the true and the brave, ho - nour and
- lor! o - nor, si, o-nor, al - la fe - de al va - lor! Glo - ria, o -

brave! Ho - nour, and joy, to the true and the brave, ho - nour and
- lor! Glo - ria, si, o -nor, al - la fe - de al va - lor! Glo - ria, o -

Ob. Cor. & Bassi.

f


Huon.
joy. nor.
Deign, fair Spi-rit, my steps to guide,
Spir-to a-mi-co tu gui da il mio piè.
Tutti.
Ob. Cl. & Fag.
Strings.
Cl.
To the foot of the un-believer's throne; There let my arm and my heart be tried,
Pres-so al tron dell' in-cre-dul si-gnor, Là, vò dar pro-ve di va-lor,
Wood.
Strings.
Corni, Fag. & Strings.
There, there be the truth of thy Hu-on shown, There let my arm and my heart be
là, là, sì ve-dra se for-te è il cor, là vò dar pro-ve-di va-
Strings only.
tried, There be the truth of thy Hu-on shown.
-lor, là si ve-drà se for-te è il cor.
Oberon.
The sun is
Del sol che
dolciss.
Fl.
Cl.
Fag.
kiss-ing the pur-ple tide, That flows round my fai-ry bow'r, Oft must he set in those wa-ters
ca-de all'on-de in sen Lan-gue il vi-vo scin-til-lar. Ah sì piu vol-te do-vrà ca-
Strings.

wide Ere mor-tal knight from this shore Could ride to Bagdad's dis-tant tow'rs. But
- der Pria che a mor - tal di Bagdad le tor - ri da - to sia ve - der. Ma

lo! I wave my li - ly wand! . . . and Bag - dad is be-
che! Di que - sti gi - gli al mo - - to, Bag - dad fia in - nan - zi a

pp

Fag.

Clouds disperse and discover the banks of the Tigris, with the city of Bagdad in the distance.

Maestoso.

SHERASMIN.

HUON.

- fore thee, By St. Denis, but he's right! Can I trust my startled sight?
te. . . . . O stu-por fia que-sto ver! Pos-so al guar-do mio dar fè?

Tromboni. pp

Tutti.

8va

Strings.

mf

ff

pp

Fag.

Timp. Cor. & Cl.

Yes, the gilded domes are there, In the last bright sunbeam glo-wing, And the ri - ver broad and
Sì, là il tem-pio s'al- za al ciel, Che qual o - ro al sol ri - splende, Là v'è il fiu- me e - ste - so e

Fag.

con moto.

fair, Swiftly to the sea is flow - ing! But where, a - las! is she
bel, Che tran-quil-lo in mar di - scen - de! Ma do - ve ahimè sa - rà

Cl.

con moto.

f

Cello.

f

Fag.

Who shed love's own light up-on my slumbers? Is that form for e-ver
La bel - tà che fra il son - - no m'ap-par - se? Che m'em - pi-va il sen d'a -

Strings. *pp* *Cl.* *mf* *Fag.*

OBERON.

fled? Hush'd for aye those ma - gic num-bers? Fear not, Sir Knight! fear not!
- - mor, Ah per sem-pre, o ciel, scom-par - se? Ah no, no, non te - mer!

f *Cor.* *dolce.* *ten.*

But bold in glo-ry's chase go forth! The li-ving maid in Ba-by-lon em-brace.
Ar - di - to, ar-di - to, a glo - ria va, E la gen - til don-zel - la tua sa - rà.

Strings. *f*

Allegro con fuoco.

HUON.

Deign, fair Spi-rit, my steps to guide To the
Spir - to a - mi - co, tu gui - da il piè Pres-so al

CHORUS.

f *p*

Speed, Huon, speed! speed, Huon, speed! Love and re - nown . . . Soon
Non tar - dar, non tar - dar, D'a - mor di glo - - ria, Va,

f *p*

Speed, Huon, speed! speed, Huon, speed! Love and re - nown . . . Soon
Non tar - dar, non tar - dar, D'a - mor di glo - - ria, Va,

f *p*

Speed, Huon, speed! speed, Huon, speed! Love and re - nown . . . Soon
Non tar - dar, non tar - dar, D'a - mor di glo - - ria, Va,

Allegro con fuoco. *Tutti.* *f* *Strings.*

un - be-lie -ver's throne! There . . let my arm and my heart . . . . be tried, There let my
tron, dell' in-cre-dul si - gnor! Là . . vò dar pro-ve di va - lor, . . si di va - lor, là si ve -

shall thy cou - rage and con-stancy crown, shall thy cou - rage crown, thy
va la bel - la a meri - tar, di glo - - ria, e d'a - mor, la bel - la a

shall thy cou -rage and con-stancy crown, shall thy cou - rage crown, thy
va la bel - la a meri - tar, di glo - - ria, e d'a - mor, la bel - la a

shall thy cou - rage and con-stancy crown, shall thy cou - rage crown, thy
va la bel - la a meri - tar, di glo - - ria, e d'a - mor, la bel - la a

Cl. *Fag.* *Cor.* *f*

dolce. *ritard.*

arm and my heart, my heart . . . . . be tried. Fair Spi-rit, deign my
drà . . se for - te, si for - - - - - - te è il cor. Spir - to a - mi - co, spir - to a -

f

cou - rage crown. Speed, Huon, speed,
me - ri - tar. Non tar - dar,

cou - rage crown. Speed, Huon, speed,
me - ri - tar. Non tar - dar,

cou - rage crown. Speed, Huon, speed,
me - ri - tar. Non tar - dar,

f *colla parte.* *Tutti.* *mf*

tr *tr*

steps to guide To the un be-lie - ver's throne, To the un be-lie - ver's throne, To the
- mi - co, gui - da il mio passi gui - da il mio piè pres - so al tron dell' in cre-dul si - gnor, pres - so al

speed, Huon, speed! Love and re - nown . . Soon
non tar - dar, D'a - - mor di glo - ria, va,

speed, Huon, speed! Love and re - nown . . Soon
non tar - dar, D'a - - mor di glo - ria, va,

speed, Huon, speed! Love and re - nown . . Soon
non tar - dar, D'a - - mor di glo - ria, va,

Wind sustain.

un - be - lie-ver's throne, There let my arm and my heart be tried, There, there, . . there be the
tron dell' in- cre - dul si - gnor. Là vò dar pro - ve di va - lor, là, là, . . . là si ve -

shall thee crown, Speed, speed, Huon, speed, Love shall thy
va la bel - la, me - ri - tar, va, non tar -

shall thee crown, Speed, speed, Huon, speed, Love shall thy
va la bel - la, me - ri - tar, va, non tar -

shall thee crown, Speed, speed, Huon, speed, Love shall thy
va la bel - la, me - ri - tar, va, non tar -

f

truth of thy Hu - on shown, There let my arm and my heart be tried, There, there, there be the
- drà se - for - te è il cor, Là vò dar pro - ve di va - lor, Là, là, . . là si ve -

cou - rage crown, speed, speed, Huon, speed, Love shall thy
- dar, la bel - la me - ri - tar, la bel - - la

cou - rage crown, speed, speed, Huon, speed, Love shall thy
- dar, la bel - la me - ri - tar, la bel - - la

cou - rage crown, speed, speed, Huon, speed, Love shall thy
- dar, la bel - la me - ri - tar, la bel - - la

ritard.

truth of thy Hu-on shown! Deign, fair Spi - rit,
- drà se - for- te è il cor! Spir - to a - mi - co,

ritard.

cou - rage crown. Speed, . . Hu - on, speed!
me - ri - tar Va, . . . non tar - dar!

ritard.

cou - rage crown. Speed, . . Hu - on, speed!
me - ri - tar Va, . . . non tar - dar!

ritard.

cou - rage crown. Speed, . . Hu - on, speed!
me - ri - tar Va, . . . non tar - dar!

Fl. & Cl.

f *dolce.* *f*

ritard. *Timp.*

my steps to guide!
mi gui - da il piè!

Speed, Hu - on, speed! Love and re-nown
Va, non tar - dar, Va, non tar - dar!

Speed, Hu - on, speed! Love and re-nown
Va, non tar - dar, Va, non tar - dar!

Speed, Hu - on, speed! Love and re-nown
Va, non tar - dar, Va, non tar - dar!

mf *p* *pp*

shall thee crown!
non tar - dar!

shall thee crown!
non tar - dar!

shall thee crown!
non tar - dar!

Fl. Cl. and Cor. *Tutti.*

pp *pp* *pp* *ff*

Oberon and Fairies disappear.

SHERASMIN *and* SIR HUON.

SHERASMIN.—(*after a pause, during which* SIR H. *and he appear lost in wonder.*)—Master! are you awake, master? If your eyes be wide open, I pray you shake me, that I may open mine, too. I would fain be assured whether I be really bewitched or no.

SIR HUON.—I hear the murmur of the waves; I feel the evening breeze upon my cheek. Will that foaming river, those glittering minarets, vanish in their turn?

SHERSAMIN.—I would wager my wits that they do, and no bad stake neither; for I know not how I shall save them otherwise, an' the fairies serve me another trick of this kidney.

SIR HUON.—O Sherasmin, the beautiful vision which the fairy raised was no delusion. Such a being lives, and for me!

SHERASMIN.—The caliph's daughter, too! the very woman the emperor named for your bride! An' a fool might advise, sir, I would cut the matter as short as possible. You are commanded to kill the man who sits on the right of the caliph, and marry the princess. Stick to the latter part of the promise, and forget the rest, master mine! Slicing off a head is but a bad preface to courtship. Let the infidel 'scape free, and cleave to the lady. I'll have everything prepared for flight, and—

SIR HUON.—Knave, I have pledged my knightly word to Charlemagne, and must redeem it to the letter. Huon, beyond his life, beyond his love, esteems his honour!

SCERASMIN.—*Siete desto, o Signore,*
Se gli occhi aperti avete
Dal sonno gli occhi miei pure schiudete.

SIR UGO.—*Dell' onde il dolce mormorar io sento,*
E sul mio volto spira un legger vento.
Qual chiaro rio, quelle alte torri e snelle,
Dispariranno anch' elle.

SCERASMIN.—*Mi par inver di sì, ma noi sogniamo,*
Questo è il suol delle fate,
Eagli occhi nostri creder non possiamo.

SIR UGO.—*O Scerasmin, la figlia del califfo*
Io vidi in sogno. O bella senza pari!
Ah la gentil visione
Che a me s' offri, esser non può illusione.

SCERASMIN.—*Il mio consigli udite*
L' imperator di Francia,
A voi comanda di trafigger l' uomo,
A destra del califfo e poi che a sposa,
La figlia sua prendiate,
Quest' ordine obbedite, e quello obliate.

SIR UGO.—*La mia parola ho dato*
E mantener la voglio,
Più che la vita istessa, più che amore,
Il cavalier Sir Ugo
In pregio tiene onore.

No. 5. RECITATIVE AND ARIA.—"OH, 'TIS A GLORIOUS SIGHT."

Allegro moderato. HUON.

VOICE. PIANO.

Tutti. *p* *f*

Yes, e - ven love to fame must yield, No recreant knight am I; My home it is the bat-tle - field, My song, the bat - tle - cry!

Sì, fin l'a - mor ce - de all' o - nor, E ca - va - lie - re io son, La guer - ra è il mio de - sir mag - gior, Dell' ar - mi io se - guo il suon.

Strings. *f*

Allegro pesante.

Cor, Fag. Trombe. etc. *f* *p*

Oh! 'tis a glo - rious sight to see! The charge of the Christian chi - val - ry, When thun - de-ring over the ground they go, Their lan - ces le - vell'd in

O! di qual fuo - co ar-den - te ha il cor Il for - te guerrier ch' e-les - se il ciel, Quan- do all as-salto spin-ge il suo destrier, La lan - cia in te - - sta

long, long row, Their lan - ces levell'd in long, long row! . . .
pron - ta a ca - der, la lan - cia in te - sta pron - ta a ca - der! . . .

cresc.

f

ff

Più allegro.

Strings.

f

Wind.

One shock, and those lan - ces are shiver'd
S'ur - tar le lan - cie, in pez-zi an

all; But they shi - ver not in vain, but they
- dar, Ma non fu - ro in-fran - te in - van, Ma non

Trombone.

shi - ver not in vain, They have raised for the foe a
fu - ro in-fran - te in - van, Al ne - mi - co che vien in -

ff

ram - part wall, With the bo - dies of the slain, With the
- gom - bro fan, Su gli uc - ci - si in sul ter - ren, Su gli uc -

ritard. Tempo 1mo.

bo - dies of the slain! On they
- ci - si in sul ter - ren. Non si

p pp ff

spur o - ver dy - ing and dead, Swords are fla - shing round ev' - ry
cu - ra chi sta per mo - rir, Mai non scen - de in va - no l'ac -

head, They are rai - sed a - gain, but they gleam no more, Ev'-ry
- ciar, Ah sven - tu - ra, splen-dor più non ha, Ah no, or di

p

a piacere.

blade is dimm'd with gore! The fight is done!
san - gue tin - to sta. La pu-gna ha fin,

ff

The field is won! Their trum - pets star - tle the
siam vin - ci - tor. La trom - ba an - nun - zia il

Strings. *pp* *Trombe.* *pp* *ff* *ff*

sin - king sun! As the night-winds whirl the red leaves a - far, They have scat - ter'd the
di che muor. Co - me ab-bat - ton le fo - glie al ven-to e il gel, Co - si cad - de il po -

ff

might of the Mos - le - mah! They have scat - ter'd the might of the
- ter dell' in - fe - del, co - si cad - de il po - ter . . . . dell'

Andante.

Mos - le - mah!
in - fe - del.

f *Vln.* *pp*

Mourn ye, mai - dens, ye mai - dens of Pa - les - tine, Your
Fi - glie di Pal - les - ti - na, vi se - gua il duol, Il

Fl. *Cl.* *Fag.* *Strings & Fag.*

lo - vers lie stark in the cold moon - shine! The eyes . . ye kiss'd ere ye
vo - stro a - ma - tor gia - ce fred - do al suol. E quei che strin ge - ste al

Timp.

bade . . . them go, Are food for the kite, and the hoo - ded crow! Mourn, ye
sen priadi par - tir. De cor - vi or pre - da sol di - ve - nir. In - fe -

pp

Trombone and Timp.

mai - dens of Pa - les - tine, Your lo - vers lie stark in the cold moon - shine!
- li - ci, vi se - - gue il duol, Il vo - stro a - ma - tor gia - ce fred - do al suol!

Allegretto.

Joy to the high - born dame of . . France! Con-quest waits on her
Al - la bel - tà di Fran - cia o - nor! E'l cam - pion suo vin -

ff *Strings.* *p*

war - rior's lance! Joy to the girls of fair Gui - enne, Their lo - vers are hast'- ning
- cen - te o - gnor! Al - la bel - tà di Fran - cia o - nor, A lor - - l'a man - te ri -

Fl. and Fag. with voice.

home a - - gain! Hark! they come!
- tor - na an - cor. Si, gia vien,

Trombe. Timp. & Cor.

crescendo poco a poco.

The brave ones see! Who have hum - bled the pride of Pay - nim -
T'al - le - gra, o cor, Or son qui, or son qui, vin - ci -

Allegro.

- rie.
- tor.

Wind & Brass.

Allegro.

ff

f

Twine the wreath, the feast pre-pare! Fill to the
Con l'al - loro, e col bic - chier. Si, ren - da o -

Tutti.

Strings.

f

p

brim the gob - let fair, Fill to the brim the gob - let
- nor, al buon guer - rier, Si ren - da o - nor al buon guer -

fair; Strike . . the harp, . . and loud . . and high Swell the
- rier, Gra - - zie e can - - ti u - dir . . fac - ciam! Il suo

p

song of vic - to - ry, Swell the song of vic - to - ry. . . .
no - me al ciel al - ziam, Il suo no - me al ciel al - ziam. . . .

Cl. Cor. Fag. Trombones & Trombe.

f ff

. . . Twine the wreath, the feast pre -
Con l' al - lo - ro e col bic -

Ob. & Cl. Fl. & Cl. Strings.

f p

- pare, Fill to the brim the gob - let fair; Strike the harp, and loud and high Swell the song of vic - to -
- chier Si ren-da o-nor al buon guer-rier, Gra - zie e can - ti u - dir fac - ciam. Il suo no - me al ciel al -

Cor. & Fag.

- - ry! . . . Strike the harp, and loud and high Swell the
- ziam, . . Gra - zie e can - ti u - dir fac - ciam, Il suo

Wind. Strings.

ff p cres -

song of vic - to - ry, Swell the song of vic - to -
no - me al ciel al - ziam, Il suo no - me al ciel al -
Cl. & Fag.
- cen - - - - do. *f*

- ry, Strike the harp, and loud and high Swell the song of vic - to - ry!
- ziam, Gra- zie e can - ti u-dir fac- ciam, Il suo no - me al ciel al - ziam!
Ob. *Cor.* *Tutti.* *f*

Vestibule in the harem, looking on the Tigris, which is seen by moonlight through a balustrade in the background.

Enter Rezia, followed by Fatima.

REZIA.—Name not the prince, dear Fatima; I hate, I loathe him! Wed *him!* I would wed a serpent sooner! Hear me, girl! Methought I was transformed into a fawn and hunted by Prince Babekan through a forest, when suddenly a young knight, whose habit showed him not of eastern birth, appeared and rescued me from the darts of the huntsmen.

FATIMA.—How can the daughter of the mighty Haroun suffer an idle vision to get the better of her judgment?

REZIA.—And canst thou speak of such a vision, as of an ordinary dream? No, no; be sure it is the work of fate. The hour draws nigh! The chains already sound! But think not I will wear them. If this heart be indeed deceived, I have yet a hope in store, which cannot fail. Yes, Fatima! *(in a low but determined tone, and half drawing her dagger)* Love or death shall free me!

FATIMA.—Merciful Allah! sheathe that dreadful weapon! *(knocking without.)* Hark, hark, lady! some one knocks at the little door that opens on the private passage, but I dare not leave you in this desperate mood.

REZIA.—Fear nothing, girl! The time hath not yet arrived: I will act firmly, but not rashly *(knocking again)*. They are impatient, away and see who knocks *(exit Fatima)*. No, no, my hope of happiness is yet too strong to rush undriven on so stern an alternative!

REZIA.—*Amica, più non mi nomar quel prence,*
Soffrir nol so, vorrei piuttosto unirmi
Ad un serpente. Ascolta, io mi sognava
Esser mutata in una cerva. Il prence
Batehan m' inseguiva
Per una folta selva,
Quando ad un tratto un cavalier valente,
È d' abito a noi strano
M' apparve e mi salvò dalle ferite
D' un cacciator sì ardito e sì inumano.

FATIMA.—*Come la figlia del califfo altero,*
Può dar credenza a un sogno menzognero?

REZIA.—*Non insultar la mia visione, o Fatima,*
No, no, son certa, questa
E l' opra del destin. Ma l' ora appressa,
Delusa ormai saria?
No, no, ancor resta una speranza al core.
Libertà mi daranno, o morte, o amore.

FATIMA.—*Pietoso Allà! qual crudo ferro ascondi!*

REZIA.—*Non paventar, corri a veder chi giunge,*
Fino all' estremo istante
Contro il destino mio sarò costante.

No. 6. FINALE I.—"HASTE, GALLANT KNIGHT."

Allegro vivace. Ob. Fag. Cor.

PIANO.

REZIA. Recit.

Haste, gal - lant knight, O haste and save thy
Mio dol - ce a - mor, Ah non tar - dar, si

Strings. f Recit.

a tempo. Recit.

Re - zia from the yawning grave! For round this hand the worm shall
Re - zia vie - ni a li - be - rar. S'a te il des - tin mi dè ra -

Strings. f Recit.

a tempo.

Allegro con moto.

twine, Ere link'd in o-ther grasp than thine!
- pir, Ah, pre - fe - ri - sco di mo - rir.

ritard. Cor. f sf sf f Cello.

Yes, my lord, my joy, . . my bles-sing,
Si, mio ben, mio sol . . te . so - ro,

Strings. mf

Re - zia lives . . for thee a - lone! On this heart thy
Il tuo no - me io por - - to in core, Per te sol la

Cor. & Fag.

sig - net pres-sing, Love hath claim'd it for thine own,
vi - ta a - do - ro, E so - spi - ro sol per te,

Cor. & Fag.

Love hath claim'd . . it for . . thine own! Yes, my lord, my joy, . . my
e so - spi - ro sol . . per te, Si, mio ben, mio sol . . te -

Fag. *mf*

bles-sing, Re - zia lives for thee a - lone, On this heart his sig - net pres-sing, Love hath
- so - ro, Il tuo no-me io por-to in cor, Per te sol la vi - ta a - do - ro, E so -

Ob. sustain.

p *Fag. sustain.* *f*

claim'd it for thine own, Yes, my lord, my joy, my blessing, Re-zia lives for thee a-lone, On this
- spi - ro sol per te, Si, mio ben, mio sol te - so - ro, Il tuo no - me io por - to in cor, Per te

Strings only.

p

heart his sig - net pressing, Love hath claim'd it for thine own, love hath claim'd it, love hath claim'd . .
sol la vi - ta a - do - ro E so - spi - ra sol per te, e so - spi - ra, e so - spi -

Strings.

Cor. & Fag. *Ob.* *f*

. . . it for thine own.
- - ra sol per te.

Strings.

f Wind. *Wind.*

Vln. *decresc.* *p* *Strings only.*

Yes, . . its core . . thine i-mage beareth, There . . . it must . .
Nel . . mio cor . . o - gnor di - pin - ta La - · tua im-ma -

p *pp* *Fag.* *pp*

. . . for e - ver burn, Yes, its core thine i - mage beareth, Like the spot the tu - lip
- gi - ne sa - rā, nel mio cor o - gnor di - pin - ta, Co - me fior che la sua

pp

wea-reth, Deep within its dew - y urn. Yes, my lord, my
tin- ta, Sem- pre se - co por - te - rà. morendo. Sì, mio ben, mio

ff *pp* *Cor. sustain.* *ff*

joy, my bles - sing! Yes, my lord, my joy, my bles-sing,
sol te - so - ro, sì, mio ben, mio sol . . . . te - so - ro,

Tutti. *ff* *mf*

Re - zia lives . . . for thee a - lone, On this heart his
Il tuo no - - me io por - - to in cor, Per te sol la

sig - net pres-sing, Love hath claim'd it for thine own,
vi - ta a - do - ro, E so - spi - ro sol per te,

love hath claim'd . . it for thine own. Yes, my
e so - spi - ro sol per te. Sì, mio

f *ff*

lord, . . . my joy, my blessing, Re - zia lives . . . for thee a - lone, Yes, . . my lord, my joy, my
ben, ... mio sol te - so - ro, il tuo no - - me por-to in cor, Per - te sol la vi - ta a -

Strings. *Wind.* *p* *fp*

bles - sing, Re - zia lives for thee a - lone, Re - - - - - zia lives for thee a -
- - do - - ro, E so - spi - ro sol per te, e . . . . . so - spi - ro sol per

fp *f* *pp*

- lone. Yes, my lord, . . . my joy, my bles-sing, Re - zia
te. Si, mio ben, ... mio sol te - so - ro, io so -

Tutti. *ff* *mf*

lives for thee a - - lone, Yes, . . my lord, my joy, my bles- sing, Re - zia, Re - - zia
- - spi - ro sol per te, Per . . . te sol la vi - ta a - do - ro Per te sol . . so -

fp *f*

lives for thee a - lone, Re - zia lives for thee a - lone, Re - zia lives for thee . . . . . a -
- spi - ra sol per te, . . E so - spi - ra sol per te, . . e so - spi - ra sol . . . . . per

f

- lone!
te!

ff

Agitato.
Ob.

(*Re-enter Fatima hastily.*) FATIMA.

Joy! joy! we are
Ah! sal - ve noi

p
Vlns.

Strings only.
leggerementc.

rescued in the hour of need, joy, he is found, the knight is ours in - deed.
siam il no-stro duol sva - nì, E si tro - vò, il no-stro ca - va - lier.

pp

REZIA.

Found? where? sweet . . . . Fa - ti - ma, oh quick-ly tell!
Ah, dì. Ah, dì . . . Fa - ti - ma, su pre - sto, dì.

FATIMA.

To old Na - mou-na's cot, as ev'ning fell, He
Or da Na - mu-na all' im-bru-nir del dì Lo

Cello.

came, by Fate di - rec - ted, by Fate di - rec - ted, There he heard thy
tras - se il suo de - sti - no, il suo de - sti - no, La del so-gno u-

dream as I had told her, word for word, And vow'd, with glow-ing cheek and
dì sic - co-me a lei nar - ra - to io l'ho, E pien di vi - vo ar-dor al

flash - ing eye to res - - cue thee, or die!
ciel giu-rò Sal - var - - ti op - pur mo - rir.

Allegro vivace. REZIA.

Said I
Co - sì a

f *ff* *ff* *pp*

Allegro vivace.

DUETTINO.

REZIA.

not, said I not?
me dis- se il cor!

Ah, hap-py
Oh, lie - ta

FATIMA.

Ah, hap-py
Fe - li - ce

Cl.

ff *Tutti.*

Strings, Cor. sustain.

maid! Near me is my own true knight, Ah, hap - py
me, Son vi - ci - na al mio fe - del, Oh, lie - ta

maid! Near thee is thy knight, Ah, hap - py
te, Ti pro - teg - ga il ciel, Fe - - li - ce

Fl. with voices.

maid! Near me is my own true knight, Ah, hap - py
me, Son vi - ci - na al mio fe - del, Oh, lie - ta

maid! Near thee is thy knight, Ah, hap - py
te, Ti pro - teg - ga il ciel, Fe - - li - ce

maid, Ah, hap - py maid! *Animato.* Hope hath not . . . my
me, Oh lie - ta me. Non fu un so - - gno

Animato.

maid, Ah, hap - py maid! Hope hath not . . . thy
te. Fe - - li - ce te. Non fu un so - - gno

Cor. Cl. & Fag.
Animato.

heart betray'd, Love hath read . . . my dream aright, Hope hath not . . . my
men - zo - gner, Vid - de a - mor . . . ne' so - gni il ver, Non fu un so - - gno

heart betray'd, Love hath read . . . thy dream aright, Hope hath not . . . thy
men - zo - gner, Vid - de a - mor . . . ne' so - gni il ver, Non fu un so - - gno

ritard.

heart be - tray'd, ah hap - py maid, ah hap - py maid, ah hap - py maid, . . ah hap - py
men - zo - gner, Oh lie - ta me, oh lie - ta me, oh lie - ta me. . . . oh lie - ta

ritard.

heart be - trayd, ah hap - py maid, ah hap - py maid, ah hap- py maid, . . ah hap - py
men - zo - gner, Fe - li - ce te, fe - li - ce te, fe - li - ce te, . . . fe - li - ce

Fl. *f* *p* *pp* Fag.

pp in tempo. *ff*

maid, . . ah hap - py, hap - py maid, hap - py maid, Ah hap-- py
me, . . . oh lie - ta, lie - ta me, lie - ta me! Ah lie - ta

pp in tempo. *ff*

maid, . . ah hap - py, hap - py maid, hap-py maid, Ah hap - py
te, . . . ah si, fe - li - ce te, ah si, Fe - li - ce

in tempo. Cl. Fl. *p* *ff* *fp* *fp* *ff*

maid, Near me is my own true knight, Ah, near me
me, Son vi - ci - na al mio fe - del, Non fu un

maid, Near thee is thy knight, Ah, near thee
te, Ti pro- teg - ga il ciel, Non fu un

Cor. Cl. Fag. *fp*

is my own true knight, Hope hath not my heart betray'd, not my heart be - tray'd, Near me
so - gno men - zo - gner, Vid-de a-mor ne' so-gni il ver sì ne' so gni il ver, Non fu un

is thy own true knight, Hope hath not thy heart betray'd, not thy heart be - tray'd, Near thee
so - gno men - zo - gner, Vid-de a-mor ne' so-gni il ver sì ne' so - gni il ver, Non fu un

f Cl. with voices.

is . . my own true knight, Love hath read my dream a - right, Hope hath not my heart, my
so - gno men - zo - gner, Vid - de a - mor ne' so - gni il ver, Non fu so - gno so-gno

is . . thy own true knight, Love hath read thy dream a - right, Hope hath not my heart, my
so - gno men - zo - gner, Vid - de a - mor ne' so - gni il ver, Non fu so - gno so- gno

heart be-tray'd.
men - - zo - gner.

heart be-tray'd.
men - - zo - gner.

Wind. *Tutti.* *ff* *Fag.*

Tempo di Marcia. FATIMA.

Hark, la - dy, hark! on the terrace near, The tread of the
Ma, qual ru - mor. sul ter - raz - zo già la ronda del ha -

Drums and Triangle. *Cor.* *mf* *Strings.* *Big Drum sempre pp* *

Ha-rem guard I hear, And lo, thy slaves that hi-ther hie Show that the hour of rest is
- rem sen - tir mi par, e qui ne vien lo schia-vo a dir che tem-po è or-mai di ri - po -

Vln. *Viola.* *

(Rezia and Fatima interchange signs of secrecy. A band of white and black slaves enter from the gardens, headed by Mesrour and female slaves of the Princess.)

nigh.
- sar.

Ob. Cl. & Fag. (on the stage.)

pp

TREBLES AND ALTOS.

p

And from ev' - ry Mi - na -
Ed il sa - cro bron-zo or

TENORS AND BASSES.

p

Now the eve-ning watch is set,
O - gni ron - da è fat - ta già,

And from ev' - ry Mi - na -
Ed il sa - cro bron-zo or

- ret, Soon the Muezzin's call to pray'r Will sweet - ly float on the qui - et
or, A pre - gar c'in - vi - te - rà, è l'o - ra, ah non tar - dia - - -

- ret, Soon the Muezzin's call to pray'r, Will sweet - ly float on the qui - et
or, A pre - gar c'in - vi - te - rà, è l'o - ra, ah non tar - dia - - -

air, Here no la - ter must we stray, Hence to rest, a-way, a - way!
- mo, Pre- sto an-diam a ri - po - sar, pre- sto an-diam, an-diam, an - diam.

air, Here no la - ter must we stray, Hence to rest, a-way, a - way!
- mo, Pre- sto an-diam a ri - po - sar, pre- sto an-diam, an-diam, an - diam.

N.B.—The four bars within brackets are a genuine Arabian melody, taken from Niebuhr's Travels in Arabia.

REZIA.

Oh my wild ex - ult - ing
O gran gio - ja del mio

Strings.

pp

soul, . . . How shall I . . thy joy . . con - troul, . . . Far too well my bur - ning
co - - re, co - me a - scon - do il mio . . de - lir, . . . Del mio vol - to il vi - vo ar -

cheek . . And kindling eye thy tu - mult speak, Ere thy rap - ture they be - tray, Let me
- do - - - re L'al - ma vie - ne a di - sco - prir, Dai pe - ri - gli in cui noi siam, Ah, da

hence a - way, a - way, a - way, a - way, a - way! Oh my wild ex - ul - ting
qui partiam, partiam, par - tiam, da qui par - tiam! Oh gran gio - ja del mio

pp

Here, no la - ter
Più non li - ce

p

Here no la - ter must we
Più non li - ce re - star

pp

Trombones pp.

soul . . . How shall I thy joy con - troul . . how shall I thy joy, thy
co - re, co-me a - scon - do il mio de - lir, . . co-mea - scon - do il mio de -

must we stray, hence to rest, hence to rest, Here no la - ter
via di quà, via di quà, via di quà, L'o - ra del ri

stray, Here no la - ter must we stray, hence to rest, Here no la - ter
quà, no non li - ce re - star qua, via di quà, L'o - ra del ri -

Tutti.

joy . . . . con - troul, O my wild ex - ul - ting soul, ... How shall
- lir il mio de - lir, O gran gio - ja del mio - cor . . . . co - me a -

must we stray hence to rest.
- po - so per noi giun ta e già.

must we stray hence to rest.
- po - so per noi giun ta è già.

I . . . . . thy joy . . . . con - troul, Far too well my burn - ing
- scon - - - do il mi - - o de - lir. Dei pe - ri - gli in cui noi

Now the ev'n - ing watch is set, And from
O - gni ron - da è fat - ta gia Ed il

Trombone and Timp. *Strings.*

Wind.

cheek, And kindling eye thy tu - mult speak, Ere thy rap - ture they be-
siam, ah pre - sto sì con - vien par - tir, pre - sto sì con - vien par-

pp

Will sweet - ly
Ah va - da o -

pp

ev - 'ry mi - na - ret Soon the Muez-zin's call to pray'r Will sweet - ly
sa - cro bronzo or or a pre-gar c'in - vi - te - ra; Ah va - da o -

- tray, . . . Let me hence a - way, . . . a - way, ... Let . . . . me hence a-way, . . . a -
- tir . . . non tar - dar, ah non . . . tar - dar, ... non . . . . tar - dar, no, non . . . tar -

float on the qui - - et air, Hence to rest, hence
- gnun via di quà di quà, su an-diam, su,

float on the qui - - et air, Hence to rest, hence
- gnun via di quà di quà, su an-diam, su,

- way, a - way, a - way, a - way.
- dar, partiam, Ah non tar - dar.

to rest, a-way, a - way.
an-diam, an-diam, di quà.

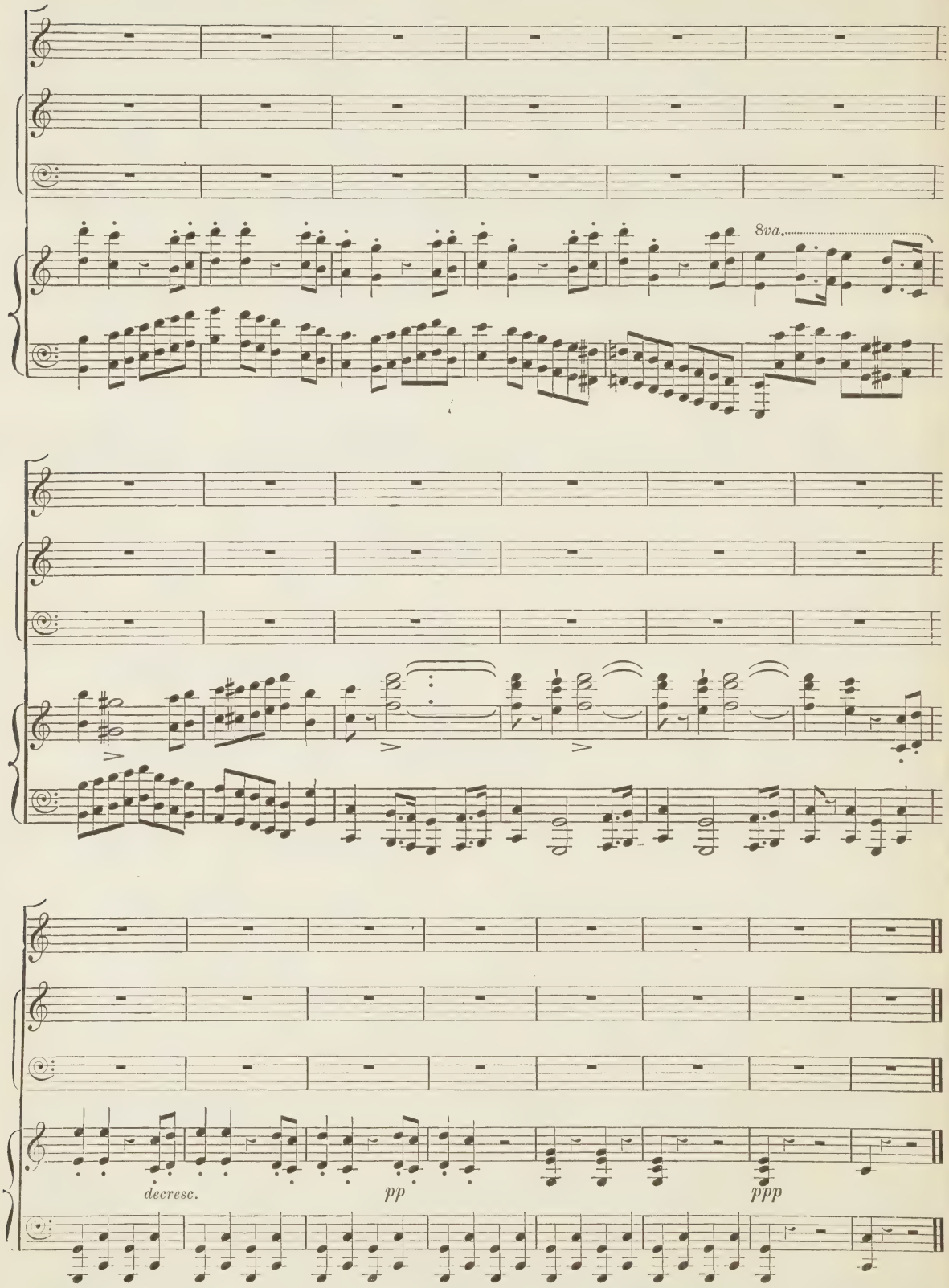
to rest, a-way, a - way.
an-diam, an-diam, di quà.

Wind.

Drums.

Strings.

ff



END OF ACT I.

ACT II.

No. 7. CHORUS.—"GLORY TO THE CALIPH."

A magnificent saloon in the palace of Haroun. In the distance a divan on which the Caliph is discovered seated. On his right is Prince Babekan. On each side of the divan hangs a rich veil, behind which are supposed to be the apartments of the females. Embroidered carpets are spread before the Caliph and the Prince. The great officers of the Caliph's court, Arab Sheiks and chiefs of various tribes, black and white eunuchs, guards, &c., form a line on each side of the stage.

Allegro feroce ma pesante.

PIANO.

Tutti. *Wood and Strings.*

Fag, Viole, Bassi. *f* *ten.* *ten.*

Cor. Trombone, & Drum.

TENORS. *f*

Glo - ry, Glo - ry,
Glo - ria, *Glo - ria,*

BASSES. *f*

Glo - ry, Glo - ry,
Glo - ria, *Glo - ria,*

Glo - ry to the Ca - liph, to Ha - roun the Just, Bow ye,
Glo - ria al giu - sto al for - te au - gu - sto si - gnor. Ma sven - - -

Wind sustain. *Triangle.*

true be - lie - vers, be - fore him to the dust,
- tu - ra a tut - ti che sfi - da il suo ri - gor,

Woe be - tide the in - fi - del who dares . . . the
E sven - tu - ra a tut - ti quei che sfi - - - - da il

Tutti.

Ca - liph's might, When on the breeze he floa - ting sees the
suo ri - gor, Quan - do il ves - sil - lo spie - ga - si Di

8va. *tr* *tr* *tr* *Piccolo & Trombe tacent.* *tr*

Timp. tacet.

"sha - dow" and the "night," the "sha - dow" and the "night,"* When on the breeze he
mor - te an - nun - zia - tor, di mor - te an - nun - zia - tor, Quan - do il ves - sil - lo

floa - ting sees the "sha - dow" and the "night." . . Glo - -
spie ga - si di mor - te an - nun - zia - - tor. . . . Glo - -

ff *ff* *ff* *ff*

Tutti.

* The names of two banners borne before the Caliph.

- ry, glo - ry to the Ca - liph, to Ha - roun the Just, Bow ye, true be -
- ria, glo - ria al giu-sto al for - te au - gu - sto si - gnor, Ah chi-niam la

- ry, glo - ry to the Ca - liph, to Ha - roun the Just, Bow ye, true be -
- ria, glo - ria al giu-sto al for - te au - gu - sto si - gnor, Ah chi-niam la

Vln 1. tr

- lie - vers, be - fore him in the dust, Bow ye, true be - lie - vers, be - fore him in the
fron - te al no - stro buon si - gnor, Ah chi-niam la fron - te al no - stro buon si -

- lie - vers, be - fore him in the dust, Bow ye, true be - lie - vers, be - fore him in the
fron - te al no - stro buon si - gnor, Ah chi-niam la fron - te al no - stro buon si -

Vln. 2 & Piccolo. Vln. 1 & Cl. Vln. 2 & Piccolo. Vln. 1 & Ob. Vln. 2. Vln. 1 & Picc.

tr tr tr tr tr tr

dust, Glo - - ry to the Ca - - liph, to Ha - roun the Just. . . .
- gnor, Glo - - ria, gloria al giu - - sto, al for - te si - gnor. . . .

dust, Glo - - ry to the Ca - - liph, to Ha - roun the Just. . . .
- gnor, Glo - - ria, gloria al giu - - sto, al for - te si - gnor. . . .

ff

con 8va ad lib.

ff

con 8va ad lib.

CALIPH (*to Babekan*).—Prince, the hour is arrived, which, my astrologers have assured me, is marked upon the table of light as the one destined by Allah for the marriage of our daughter Rezia.

BABEKAN.—Commander of the Faithful! The impatience of Babekan is at its height. May it please you to give order for the instant solemnization of our nuptials?

CALIPH.—Bring forth the bride.

CALIFFO.—*Silenzio! L' ora è giunta, o sommo prence,*
L' ora segnata nè volumi eterni
Per l' alte nozze di mia figlia Rezia.

BABEKAN.—*O luce de' fedeli,*
Di Babekan l' impazienza è al sommo
A voi piaccia ordinar che queste nozze
Sian tosto celebrate.

CALIFFO.—*Qui la sposa adducete.*

The veil on the right of the Caliph is withdrawn and a train of dancing girls enter, preceding Rezia, who advances, supported by Fatima and followed by the female slaves of the harem.

Fl. Cl. Cor. Fag.
Triangle & Tambourine.

No. 8.

PIANO.

Allegretto grazioso.

fz *fz*

dolce.

p

f

f

REZIA (*aside to Fatima*).—He is not here! Should he desert me now—
(*Gazes round her in great agitation, and grasps the hilt of her dagger.*)

REZIA.—*Ei non è quì, m' abbandonasse adesso.*

FATIMA (*alarmed*).—Lady, he will not. Be of good cheer, sweet mistress—

FATIMA.—*Mai più, mia principessa.—Ah non temere.*

CALIPH.—Daughter, approach!
(*Clashing of swords without.*)
Ha! the clash of swords! Head of my father!
What desperate slaves are these?

CALIFFO.—*Figlia t' appressa.*
D'armi il suon! Per gli avi miei!
Quai disperati schiavi.

Enter Sir Huon and Sherasmin sword in hand.

SIR HUON.—Where is my love? my bride,

SIR UGO.—*Dov' è 'l mio dolce amor, la sposa mia?*

REZIA.—Ah! 'tis he! save me! save me!
(*Rushes into Sir Huon's arms.*)

REZIA.—*È lui, è lui, mi salva!*

SIR HUON (*kissing her*).—Thus, thus thy Huon claims thee for his own!

SIR UGO.—*Ah tu sei mia, nessun da me ti toglie.*

CALIPH.—Am I awake? Slaves! Dogs! Hew him in pieces!

CALIFFO.—*Son desto? Servi, schiavi, l' uccidete.*

BABEKAN.—Hold! Mighty Caliph! Be mine that task!

BABEKAN.—*Supremo re, a me spetta l' incarco.*

SIR UGO.—*Sei tu che siedi a destra del Califfo?*
Fortuna io ti ringrazio,
Mori, empio traditore.

CHORUS.—*[Infidel! Thine hour has come!
Die!—and die despairing!
Vain thy sword or shield!
Tremble! Thou hast sought thy doom—
Vengeance madly daring.
Wretch! thy fate is sealed.

CORO.—*[*Perfido, alfin sei colto*
Or tu morir qui devi,
È vano lo sperar,
Niuno ti può salvar.
Lo sdegno e la vendetta
Empio, tu dei provar.

SIR HUON.—Come one! come all! undaunted
I laugh to scorn your wrath!

SIR UGO.—*Andiam, andiam vi sfido,*
Di voi non ho timor.

BABEKAN.—This arm alone is wanted
To sweep thee from my path!

BABEKAN.—*Il braccio mio potente*
Saprà punirti ognor.

SIR HUON.—I thank thee, fate! A rival's hate
Will keener edge my sword.

SIR UGO.—*O mio destin, con questo acciar*
Ti giungerò nel cor.

BABEKAN.—My vengeance but the blood can sate
Of all thy race abhorr'd.

BABEKAN.—*Tuo sangue sol saziar mi può*
Frenar il mio furor.

CHORUS.—Lay the sons of Eblis low!
Down the unbelievers mow!]

CORO.—*Contro lui son terra e ciel,*
Morte, morte all' infedel.]

(*Babekan and Huon attack each other. Babekan is slain.*)

CALIPH (*stamping with fury*).—Allah il Allah! Tear out his heart!

CALIFFO.—*Pel sommo Iddio!*
A lui sia svelto il cor.

SHERASMIN (*to Sir Huon quickly*).—Master! the horn! the horn!

SCERASMIN.—*Mio sire, il corno, il corno.*

* The words between brackets are sung in the Italian Opera to the music of the chorus with Soli, "Trotze nicht, Vermessener," from *Euryanthe*.

(Sir Huon winds the horn. Thunder and lightning. The Saracens stand terror-stricken—the stage fills with clouds, open in the centre, and Oberon appears.)

Allegro furioso.

Brass.

Tutti.

ff

p

Fl.

Cl.

dolce.

Ped.

*

OBERON.—Huon, thou hast redeemed thy knightly pledge, and I am well content, the maid is thine.

La tua promessa, cavalier, compiesti, e contento ne sono. La principessa è tua.

ff

(Waves his wand. The clouds disperse, and discover the sea-shore, with the port of Ascalon: a vessel lying at anchor.)

Andante.

Fl.

Cl.

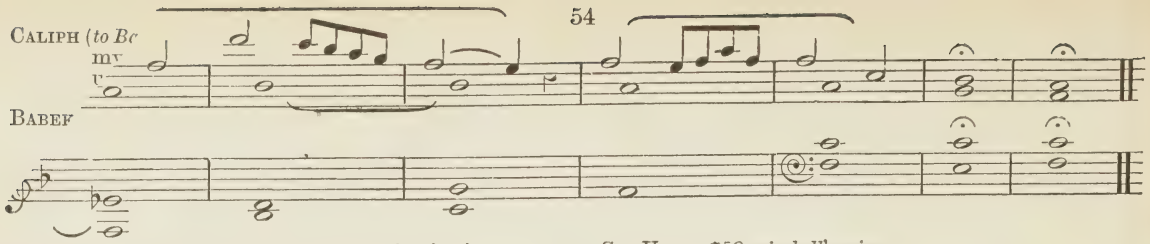
OBERON.—Behold the port of Ascalon!
Yon bark is bound for Greece. Hie thee on board.
Whate'er may hap, remember Oberon
Befriends ye, whilst his friendship you deserve.
Farewell! Be true, and triumph.
(Oberon vanishes.)

OBERON.— *Nel porto vedi,*
Quella nave diretta inverso Grecia
In essa ti nascondi, e in ogni evento
Rimembra che Oberon, mentre ben opri,
T' è sempre amico, in dolce sorte o acerba,
Addio, trionfa, e ognor fedel ti serba.

Fl.

Dolce assai.

Cl.



Sir Huon & Rezia. — [Mine! mine! / Thine! thine! } for ever { mine! / thine!
Constant through storm and shine!
Fearing no star malign
While love's own light divine
Beams on our way!
Heart thus exchanged for heart,
Now of my being, part!
Hush'd be each care to rest,
Here on this faithful breast
Lock'd in these loving arms
Shelter'd from all alarms.
Mine! mine! &c.]

(*Exeunt Sir Hugo and Rezia.*)

Sherasmin and Fatima.

Sherasmin.—What sayest thou, my girl? dost think thou canst love me? Wilt thou follow me? And wilt thou follow nobody else afterwards? For such things do happen in France, once in a century or so.

Fatima.—I hardly know how to answer you; but, I think I may promise.

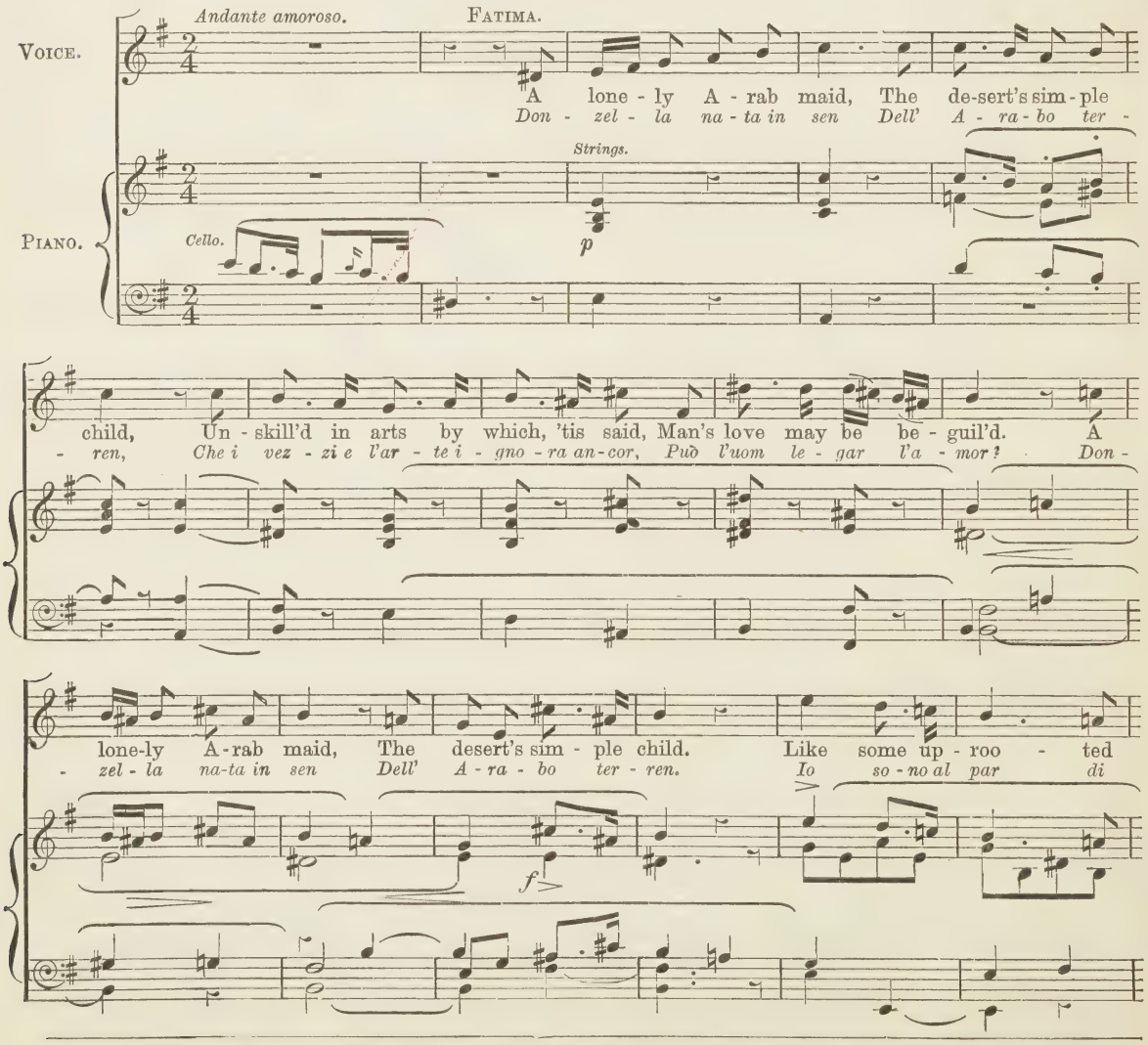
Sir Ugo.—*[*O mia bell' anima*
Mio dolce e primo amor.
Tu di dolcissimi
Sensi m' innondi il cor.

Rezia.—*Per te spariscono*
Tutti i martir dal sen,
Tu sei quel iride
Che annunzia il ciel seren.]

Scerasmin.—*Ed or che dici, o Fatima,*
Credi che amar mi puoi,
E lontano seguirmi
E non fuggir con altro; che da noi
In Francia, ogni cent' anni, o lì vicino.
Tal cosa è ben successa.

Fatima.—*Non so che dir, ma pur ne fo promessa.*

No. 9. Aria.—"A LONELY ARAB MAID."



* The words between brackets are in Italian sung to the duet from *Euryanthe*, beginning "Hin nimm die Seele mein."

flow'r am I! Up - on a ri - ver flung, To float a lit - tle
col - - to fior Get - ta - to sul ru . scel Gal - leg - gia un gior - no e

hour, then die, Un - hee - ded as I sprung, Un - hee - ded as I
muor, si muor, O - scu - ro al mon - do al ciel, O - scu - ro al mon - do al

a piacere.

colla parte.

a tempo.

sprung.
ciel.

But if thy friend - ly hand Should lift me from the
Ma se un'a - mi - ca man Me vien dall' on - de a

Fl. Cl. Fag. & Strings.

a tempo.

dolciss.

tide,
trar,

And bear me to some dis - tant land, To bloom thy bo - som's
E a li - do as - sa - i lon - - tan Mi por - ta a ger - mo -

con 8ve. ad lib.

pride, O, soo - ner from his darling rose . . The nigh - tin - gale shall
- gliar, Ah, pria po - trà il ros - si - gnuol, . . La ro - sa sua la -

Viole & Clar.

Viole & Clar.

roam, Than I dis-turb that heart's re-pose, Which love hath made my home, Than
- - sciar, Ch' io di quel cor, un gior - no sol La pa - ce di - stur- bar, Ch' io

Cl.

I dis - turb that heart's re - pose, . . . Which love hath made my home, which love,
di quel cor, un gior - no sol . . . La pa - ce di - stur - bar, . . la

love hath made my home, Which love hath made my home, Which love hath made my
pa - ce di - stur - bar, Ch' io di quel cor, la pa - ce di - stur - bar, la

home, love hath made my home.
pa - ce . . di - stur - bar. Viole & Cl.

f p pp p ten.

SHERASMIN.—Enough, my little warbler, thou art mine. This kiss to seal the bargain.

Enter Sir Huon and Rezia.

SIR HUON.—Now, Sherasmin, to the port. The wind is fair for Greece. The captain stays for us. Dear Rezia, I burn to kneel with thee before the throne of Charlemagne! That sweet revenge is all I ask of heaven!

SCERASMIN.—*Or basta, tu sei mia, e questo bacio*
Il contratto sigilli.

SIR UGO.—*Or Scerasmin, al porto*
Il vento n' è propizio,
Il capitano attende i nostri cenni,
Ardo, o mia cara, d' inchinarmi teco
Di Carlo Magno al trono
Questa dolce vendetta
È la sola che il cor dal cielo aspetta.

No. 10. QUARTET.—"OVER THE DARK BLUE WATERS."

Allegro con grazia.

HUON.

O-ver the dark blue
Il tem-pe - sto - so

SHERASMIN.

O-ver the dark blue
Il tem-pe - sto - so

Allegro con grazia.

Strings.

PIANO.

dolce.

tr

Fag.

wa - ters, O-ver the wide, wide sea, Fai - rest of Araby's daughters, Say, wilt thou
let - to del va-sto az-zur - ro mar, D'A - ra - bia fior e - let - to, Dì, dì se

wa - ters, O-ver the wide, wide sea, Fai - rest of Araby's daughters, Say, wilt thou sail,
let - to del va-sto az-zur - ro mar, D'A - ra - bia fior e - let - to, Dì, se . . vuoi

sail with me, with me? say!
me - - co' vuoi var - car, dì!

with me, wilt thou sail with me? say!
con me, con . . me var - car, dì!

Vln.

con grazia.

Fl. Fag.

dolce.

REZIA.

Were there no . . bounds to the wa - ter, No shore to the
Il fu-ror d'o-gni in-fau sta pro - cel - la, Scor - ren - do i

FATIMA.

Were there no . . bounds to the wa - ter, No shore to the
Il fu-ror d'o-gni in-fau - sta pro - cel - la, Scor - ren - do i

wide, wide sea, Still fear - less would A-raby's daugh - ter Sail on thro'
va - sti mar, Si te - co l'A - ra - ba.. don - zel - la, Sa - - prà in -

wide, wide sea, Still fear - less would A-raby's daugh - ter Sail on thro' life,
va - sti mar. Si te - co l'A - ra - ba.. don - zel - la, Si sa - prà,

Oboi. *Clar.* *pp* *Fag.*

life with thee, with thee, still fear - less would Araby's daugh-ter sail on thro'
- tre - - pi - da sfi - dar, Si te - co l'A - ra - ba..don - zel - la, sem - pre sa -

thro' life with thee, with thee, with thee, still fear - less would Araby's daugh-ter sail on thro'
sa - prà in - tre - pi - da sfi - dar Si te - co l'A - ra - ba..don - zel - la sem - pre sa -

Strings only.

life with thee, sail on thro' life with thee.
- prà sfi - dar, o- gnor sa - prà sfi - dar.

Animato.

REZIA. *f* On board then,
Par- tia -mo,

FATIMA. *f*

life with thee, sail on thro' life with thee.
- prà sfi - dar, o- gnor sa - prà sfi - dar.

On board then,
Par-tia - mo,

HUON. *f*

On board then,
Par-tia - mo,

SHERASMIN. *f*

On board then,
Par-tia - mo,

Animato. *p.* *f* *p.*

on board then, on board then, while the skies are light, And -
par- tia - mo, se - re - no, si ve-de il ciel bril-lar, a -

on board then, on board then, while the skies are light, And -
par- tia - mo, se - re - no, si ve-de il ciel bril-lar, a -

on board then, on board then, while the skies are light, And -
par- tia - mo, se - re - no, si ve-de il ciel bril-lar, a -

on board then, on board then, while the skies are light, And -
par- tia - mo, se - re - no, si ve-de il ciel bril-lar, a -

f

friend - ly blows the gale, while the skies are light and friend - ly blows the
- mi - co spi - ra il ven - to con dol-ce mor - mo - rar, si spi - ra il

friend - ly blows the gale, while the skies are light and friend - ly blows the
- mi - co spi - ra il ven - to con dol-ce mor - mo - rar, si spi - ra il

friend - ly blows the gale, while the skies are light and friend - ly blows the
- mi - co spi - ra il ven - to con dol-ce mor - mo - rar, si spi - ra il

friend - ly blows the gale, while the skies are light and friend - ly blows the
- mi - co spi - ra il ven - to con dol-ce mor - mo - rar, si spi - ra il

dol.

gale, and friendly blows the gale, and friendly blows the gale, Our hearts are as true as our
ven - to con dol-ce mormo-rar, con dol - ce mor-mo - rar. La spe - me del pu - ro -

gale, and friendly blows the gale, and friendly blows the gale, Our hearts are as true as our
ven - to con dol-ce mormo-rar, con dol - ce mor-mo - rar. La spe - me del pu - ro -

dol.

gale, and friendly blows the gale, and friendly blows the gale, Our hearts are as true as our
ven - to con dol-ce mormo-rar, con dol - ce mor-mo - rar. La spe - me del pu - ro -

gale, and friendly blows the gale, and friendly blows the gale, Our hearts are as true as our
ven - to con dolce mormo - rar, con dol-ce mor-mo - rar. La spe - me del pu - ro -

Cl.

f *p dol.*

Fag.

bark, and bright Our hopes as its sun-lit sail, its sun - lit sail, our hopes . . . . . are
- cor se - con - da il cie - lo col bel ful - gor, col bel ful - gor, la spe - - - - - - me dell'

bark, and bright Our hopes as its sun-lit sail, its sun - lit sail, our hopes . . . . . are
- cor se - con - da il cie - lo col bel ful - gor, col bel ful - gor, la spe - - - - me dell'

bark, and bright Our hopes as its sun-lit sail, its sun - lit sail, our hopes . . . . . are
- cor se - con - da il cie - lo col bel ful - gor, col bel ful - gor, la spe - - - - - - me dell'

bark, and bright Our hopes as its sun-lit sail, its sun - lit sail, our hopes are
- cor se - con - da il cie - lo col bel ful - gor, col bel ful - gor, la spe - - - - - - me dell'

Strings. *pp* *f*

mf *Cor.* *f*

bright, . . . Our hearts are as true as our bark, and bright our hopes as its sun - lit
al - - - ma se - con - da il cie - lo col va - go suo splen - do - re, col suo splen - -

mf *f*

bright, . . . Our hearts are as true as our bark, and bright our hopes as its sun - lit
al - - ma se - con - da il cie - lo col va - go suo splen - do - re, col suo splen -

mf *f*

bright, . . . Our hearts are as true as our bark, and bright our hopes as its sun - lit
al - - - ma se - con - da il cie - lo col va - go suo splen - do - re, col suo splen -

mf *Fag. Col Cello.* *cresc.* *f*

ff *dolce e p*

sail, bright, bright . . . . as its sun - lit sail. Our
- dor, se - - - con - - - da col bel splen - dor. La

ff *dolce e p*

sail, bright, bright as its sun - lit sail. Our
- dor, se - - - con - - - da col bel splen - dor. La

ff *dolce e p*

sail, bright, bright . . . . as its sun - lit sail. Our
- dor, se - - - con - - - da col bel splen - dor. La

ff *dolce e p*

sail bright, bright . . . . as its sun - lit sail. Our
- dor, se - - - con - - - da col bel splen - dor. La

Cl.

ff *Cor.* *f* *fz* *Wind.* *p* *p dol.* *ag.*

hearts are as true as our bark, and bright Our hopes as its sun-lit sail, its sun-lit sail, Our
spe-me del pu-ro cor se-con-da il cie-lo col bel ful-gor, col bel ful-gor, la

hearts are as true as our bark, and bright Our hopes as its sun-lit sail, its sun-lit sail, Our
spe-me del pu-ro cor se-con-da il cie-lo col bel ful-gor, col bel ful-gor, la

hearts are as true as our bark, and bright Our hopes as its sun-lit sail, its sun-lit sail, Our
spe-me del pu-ro cor se-con-da il cie-lo col bel ful-gor, col bel ful-gor, la

hearts are as true as our bark, and bright Our hopes as its sun-lit sail, its sun-lit sail, Our
spe-me del pu-ro cor se-con-da il cie-lo col bel ful-gor, col bel ful-gor, la

Strings pizz. *Cl. & Fag.*

hopes . . . . . are bright, ... our hearts are as true as our bark, and bright our
spe - - - me dell' al - ma se-con-da il cie-lo col va-go suo splen-

hopes . . . are bright, . . . our hearts are as true as our bark, and bright our
spe - - me dell' al - ma se-con-da il cie-lo col va-go suo splen-

hopes . . . . . are bright, ... our hearts are as true as our bark, and bright our
spe - - - me dell' al - - ma se-con-da il cie-lo col va-go suo splen-

hopes are bright, our hearts are as true as our bark, and bright our
spe - - me dell' al - - - ma se-con-da il cie-lo col va-go suo splen-

Wood & Vlns. *cresc.*

Fag. Viole. & Bassi.

hopes as its sun-lit sail, bright, bright . . . as its sun-lit
do-re col suo splen-dor, se - - - con - - da col bel splen-

hopes as its sun-lit sail, bright, bright as its sun-lit
do-re col suo splen-dor, se - - - con - - da col bel splen-

hopes as its sun-lit sail, bright, bright . . . as its sun-lit
do-re col suo splen-dor, se - - - con - - da col bel splen-

hopes as its sun-lit sail, bright, bright . . . as its sun-lit
do-re col suo splen-dor, se - - - con - - da col bel splen-

sail, On board, on board, while the skies are light, on board, on board, While
- *dor.* *Par - tiam, par-tiam, Ah più non tar - diam, par - tiam, par-tiam, ful -*

sail, On board, on board, while the skies are light, on board, on board, While
- *dor.* *Par - tiam, par-tiam, Ah più non tar- diam, par - tiam, par-tiam, ful -*

sail, On board, on board, while the skies are light, on board, on board, While
- *dor.* *Par - tiam, par-tiam, Ah più non tar-diam, par - tiam, par- tiam, ful -*

sail, On board, on board, while the skies are light, on board, on board, While
- *dor.* *Par - tiam, par-tiam, Ah più non tar-diam, par - tiam, par- tiam, ful -*

Tutti.

ff

friendly blows the gale, while friend - ly blows the gale, on board, on board, on board!
- *gen-te il sol ap - par, A - mi - co spi - ra il ven - to par-tiam, par - tiam.*

friendly blows the gale, while friend - ly blows the gale, on board, on board, on board!
- *gen-te il sol ap - par, A - mi - co spi - ra il ven - to, par-tiam, par - tiam.*

friendly blows the gale, while friend - ly blows the gale, on board, on board, on board!
- *gen-te il sol ap - par, A - mi - co spi - ra il ven - to, par-tiam, par - tiam.*

friendly blows the gale, while friend - ly blows the gale, on board, on board, on board!
- *gen-te il sol ap - par, A - mi - co spi - ra il ven - to, par-tiam, par - tiam.*

p *ff* *ff*

*

* End of the Second Act, as sung in Italian.

No. 11. SOLO AND CHORUS.—"SPIRITS OF AIR."

Scene. — Rocks on the Sea-shore.

Andante marcato. PUCK.

VOICE. PIANO.

Spi - - rits of air, and earth, and
Spir - - ti del suol, dell' aer, del

Strings. *Tutti.* *Strings.* *tr* *ff* *p* *tr*

sea, Spi - rits of fire, which ho-ly be, All that have
mar, Spir - ti del fuo - co a - ni - ma - tor, Che l'or - be a-

Ob. Cl. *p* *f* *mf* *tr* *Fag.*

pow'r o'er wind and wave, Come hi-ther, come hi-ther, my spi-rits so brave.
- ve - te a co - man - dar, Ve - ni - te, im - plo - ro da vo - i fa - vor.

tr *tr* *f* *p* *Fag.*

Allegro pesante.

Whether ye be in the ca-verns dark Lighted a - lone by the diamond spark;
O piac-cia a vo - i tra spe - chi star La do - ve l'o - ro lu - cen - do va,

Strings. *Fl. Cl.* *pp* *ff* *Cor.* *Cello.*

Or be - neath the wa - ters deep, Where the pri-son'd pearl doth sleep; Or in skies be -
O nell' i - mo sen del mar, o - ve la per - la a - sco - sa stà, O vi pia - ce

Ob. Clar. *mf* *pp* *ff* *mf*

- yond the one, Mor-tal eyes do look up - on; Or in the womb of some groa-ning
quel ter - ren do - ve sguar-do u-man non vien, O tra vol - ca - ni vi pia - ce

pp *ff* *mf*

hill, Where the la - va stream is boiling still; Spi - rits, wher - e - ver you chance to
star, Che i mon-ti spes - so fa tre - mar, Spir - ti, ve - ni - te, ve - ni - te a

Fl. Fag. *pp* *f*

be, Come hi-ther, come hi-ther, come hi - ther to me! I charge ye by the
me, Ve - ni - te, ve - ni - te, ve - ni - te a me! Ai cen - ni, vi ren -

Ob. sustain. *pp* *Fag. sustain.*

ma - gic ring Of your faith - ful friend the fai - ry king. . . .
- de - te, ah sì, del no - stro a - mi - co pos - sen - te re. . . .

(The spirits of the four Elements appear in various parts of the stage.)

Presto agitato. *Fl. Vln.* *tr* *Strings.* *p*

CHORUS.

TREBLES AND ALTOS. *ff*

We are here, ... we are here, ...
A tuoi cen - - - - ni, ci ren - dia - - -

TENORS AND BASSES. *ff*

Cor. *Tutti.* *ff*

. . . . Say, what must be done? . . . say, what
- - mo. di, che far dob - - bia - - mo? di, che

Strings & Fag. *Tutti.*

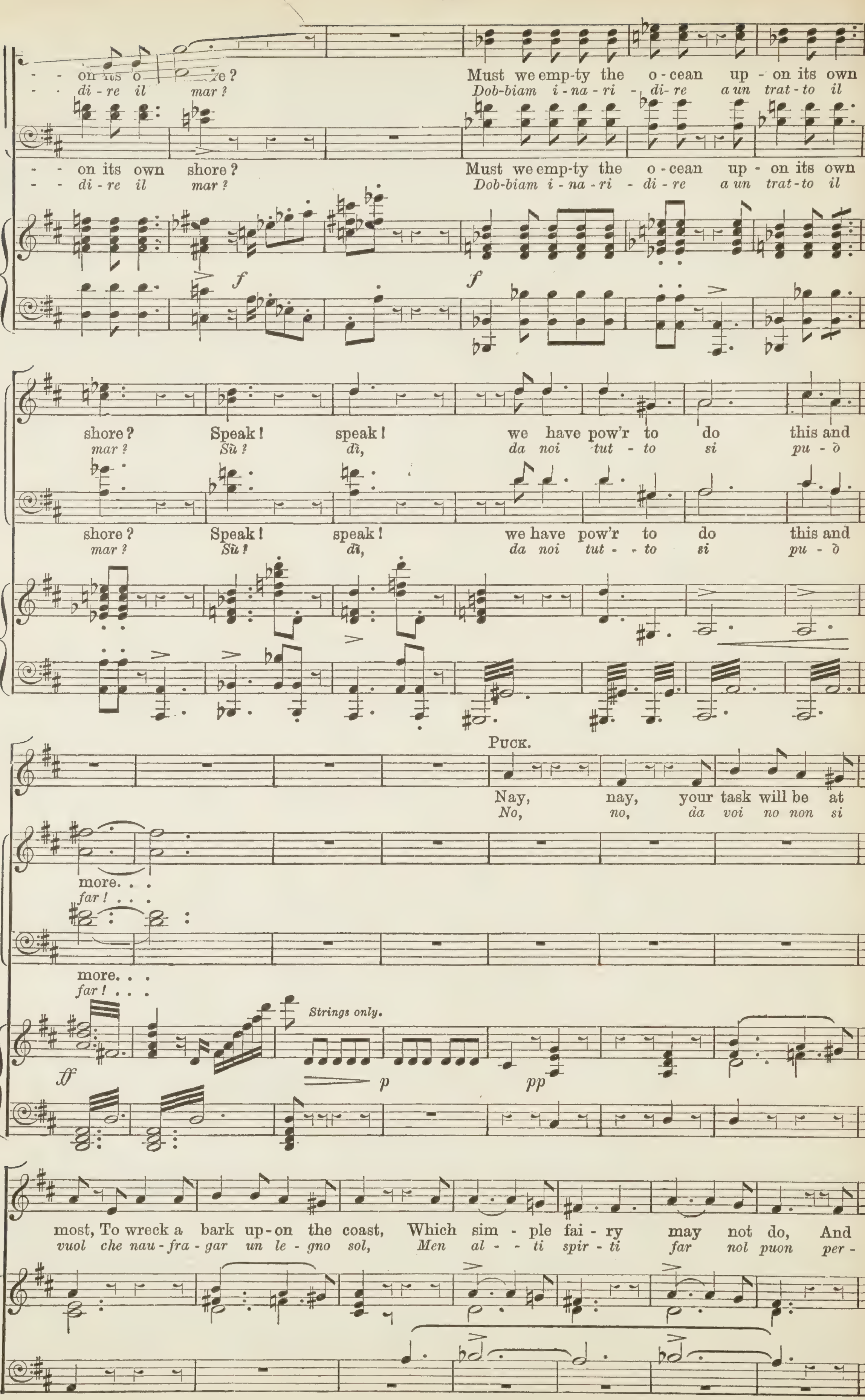
must be done? . . . *ff* Must we cleave the moon's sphere? Must we darken the sun?
far dob - - bià - mo? La lu - na in due spez - zar? Il so - le in-te - ne - brar?

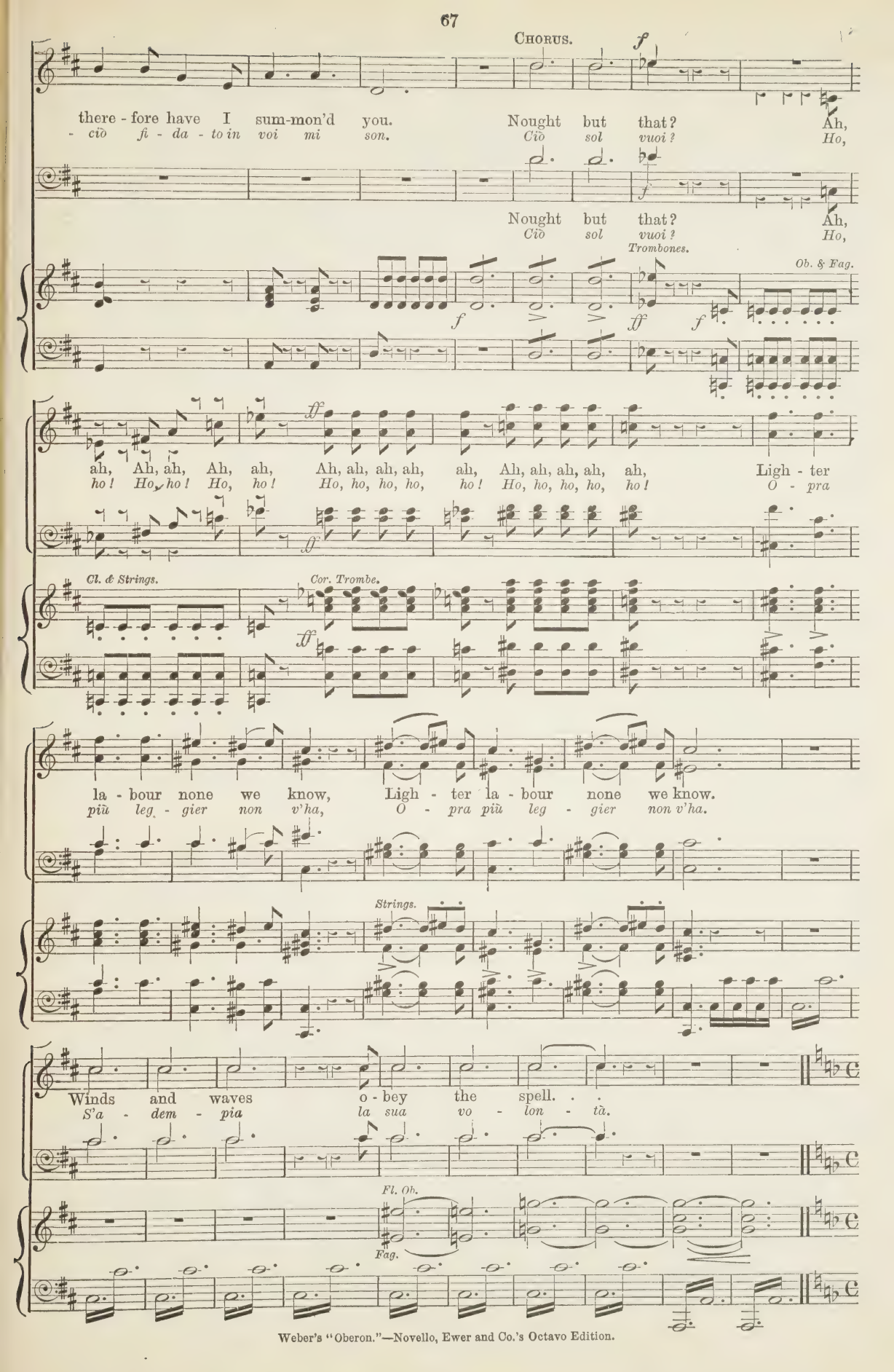
ff

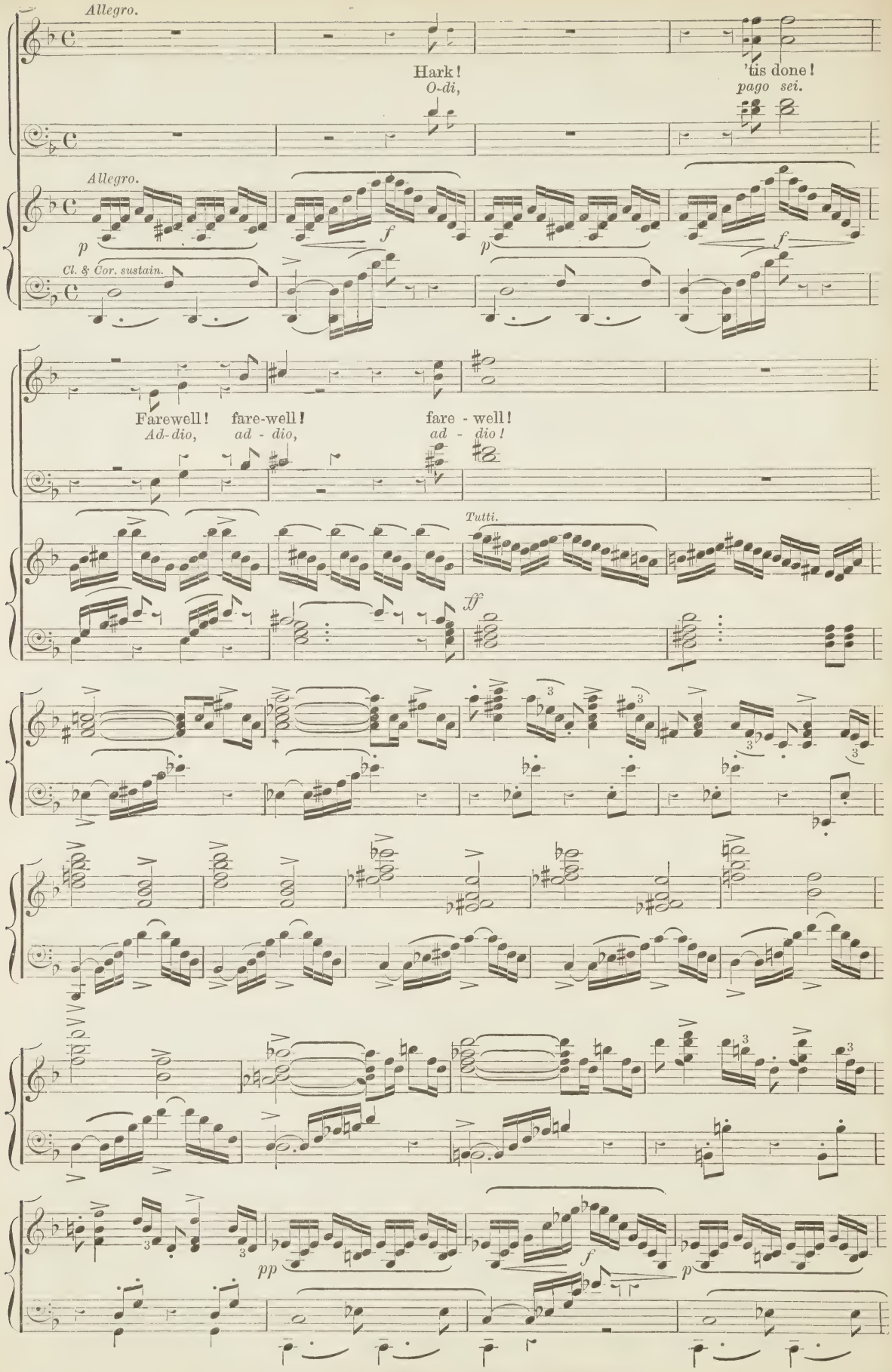
ff

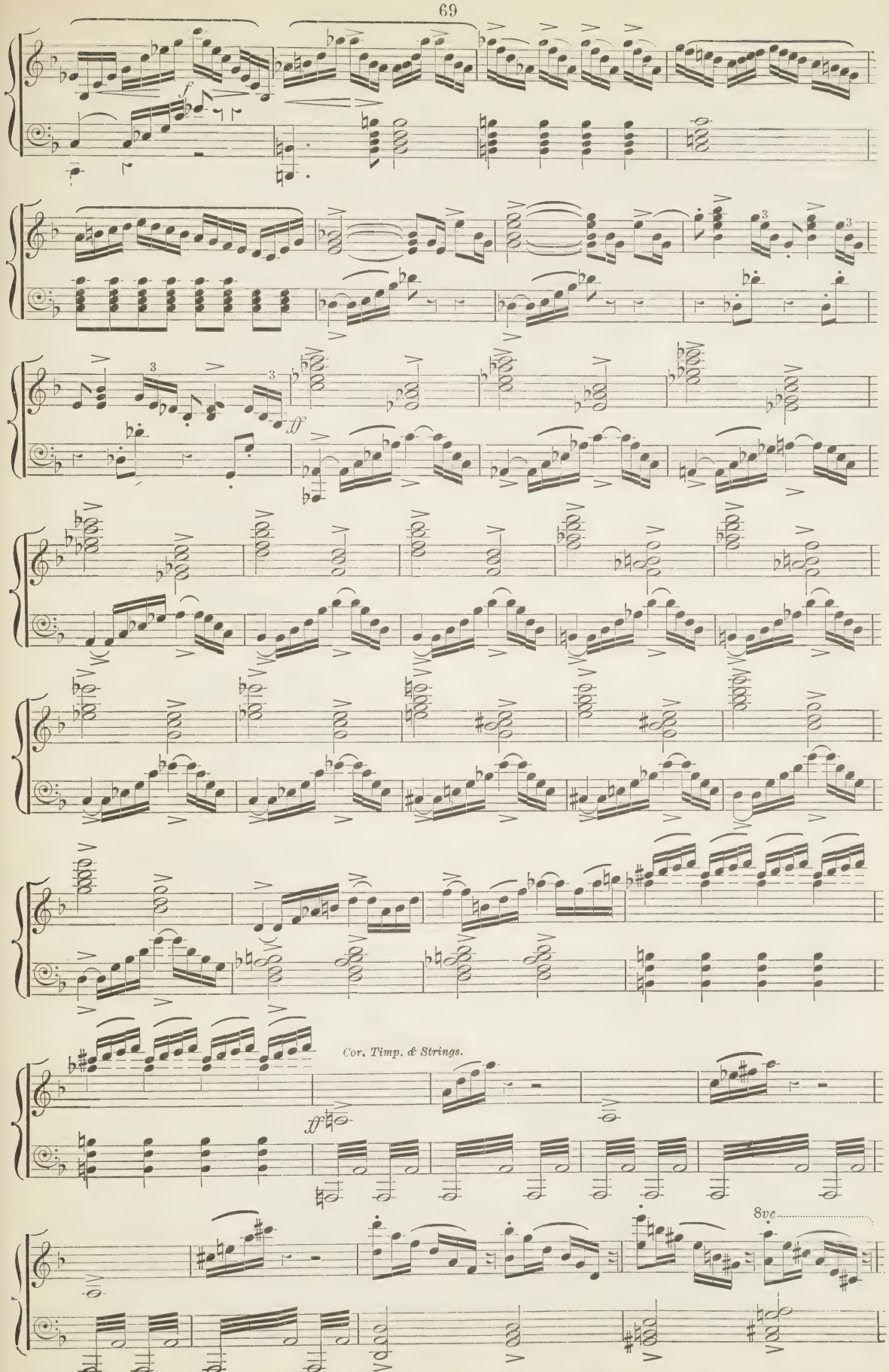
Must we emp - ty the o - cean up -
O fi - no al fon - do in - a - ri - - -

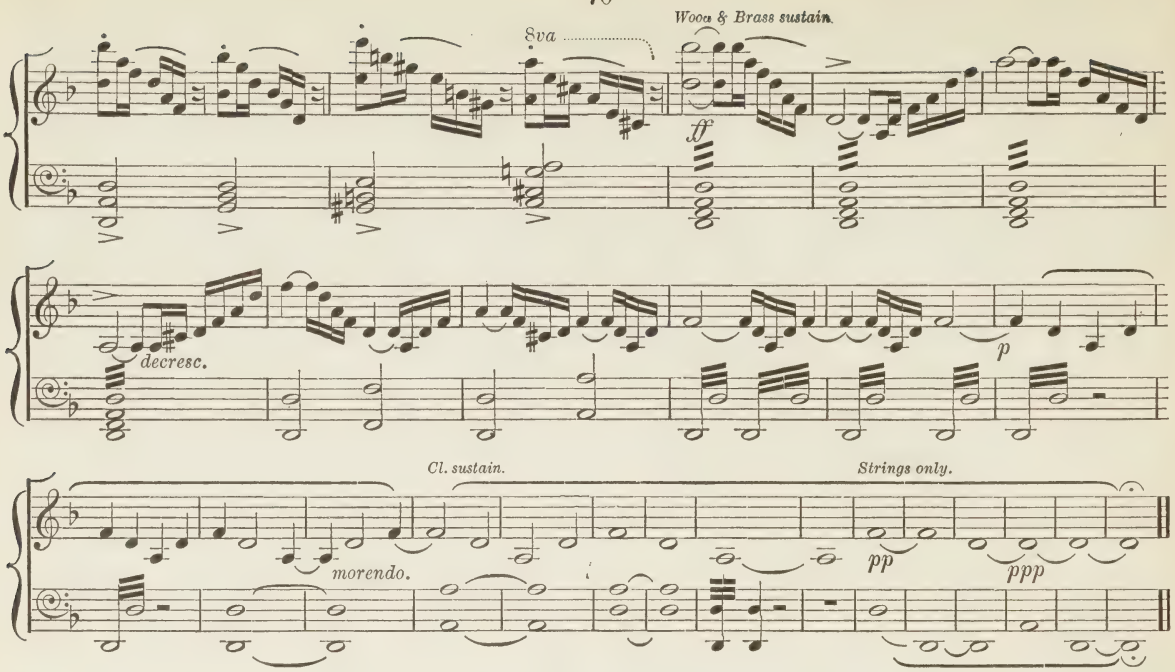
Must we cleave the moon's sphere? Must we darken the sun? Must we emp - ty the o - cean up -
La lu - na in due spez - zar? Il so-le in - te - ne - brar? O fi - no al fon - do in - a - ri - - -


- - on its own shore?
- - di-re il mar?
Must we emp-ty the o-cean up-on its own
Dob-biam i-na-ri-di-re a un trat-to il
- - on its own shore? Must we emp-ty the o-cean up-on its own
- - di-re il mar? Dob-biam i-na-ri-di-re a un trat-to il
f
f
shore? Speak! speak! we have pow'r to do this and
mar? Sù? dì, da noi tut-to si pu-ò
shore? Speak! speak! we have pow'r to do this and
mar? Sù! dì, da noi tut-to si pu-ò
Puck.
Nay, nay, your task will be at
No, no, da voi no non si
more. . .
far! . . .
more. . .
far! . . .
Strings only.
ff
p
pp
most, To wreck a bark up-on the coast, Which sim-ple fai-ry may not do, And
vuol che nau-fra-gar un le-gno sol, Men al-ti spir-ti far nol puon per-


Chorus.
there - fore have I sum-mon'd you. Nought but that? Ah,
- ciò fi - da - to in voi mi son. Ciò sol vuoi? Ho,
Nought but that? Ah,
Ciò sol vuoi? Ho,
Trombones.
Ob. & Fag.
ah, Ah, ah, Ah, ah, Ah, ah, ah, ah, ah, Ah, ah, ah, ah, ah, Ligh - ter
ho! Ho, ho! Ho, ho! Ho, ho, ho, ho, ho! Ho, ho, ho, ho, ho! O - pra
Cl. & Strings.
Cor. Trombe.
la - bour none we know, Ligh - ter la - bour none we know.
più leg - gier non v'ha, O - pra più leg - gier non v'ha.
Strings.
Winds and waves o - bey the spell.
S'a - dem - pia la sua vo - lon - tà.
Fl. Ob.
Fag.


Allegro.
Hark!
O-di,
'tis done!
pago sei.
Allegro.
p
f
p
f
Cl. & Cor. sustain.
Farewell!
Ad-dio,
fare-well!
ad - dio,
fare - well!
ad - dio!
Tutti.
ff
pp
f
p


f
ff
Cor. Timp. & Strings.
ff
8va



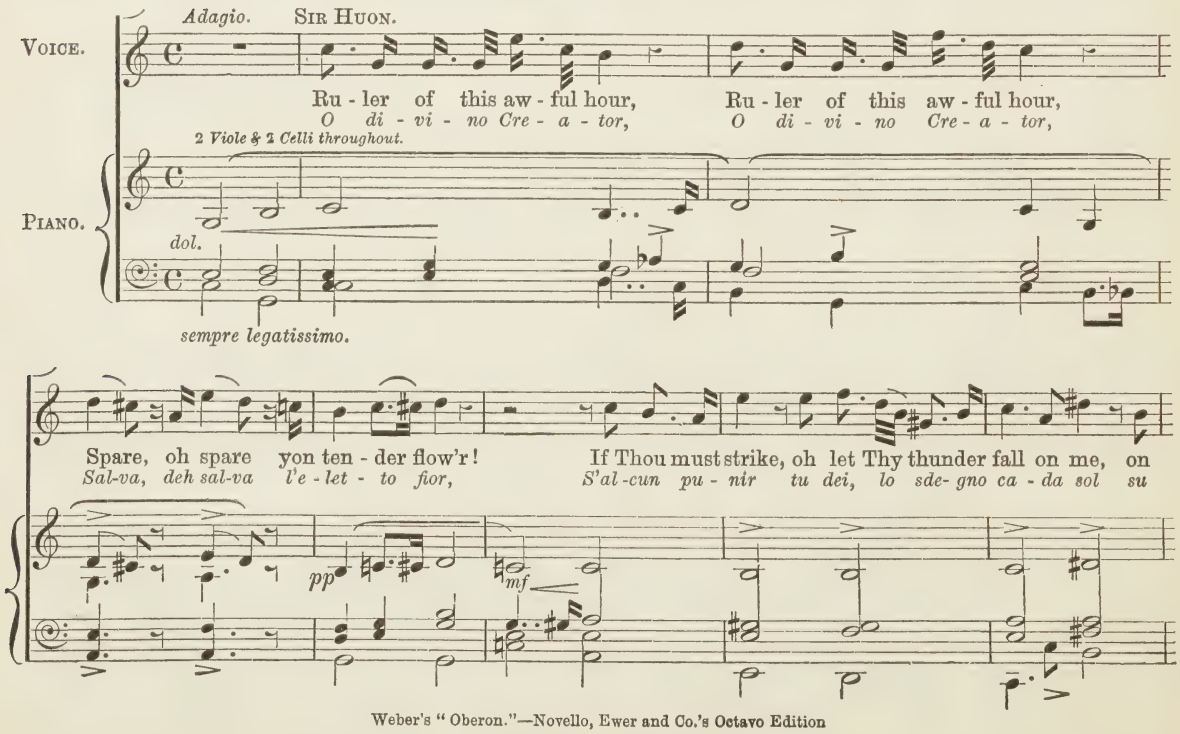
Cavern on the sea-beach. The ocean seen through the mouth of it. Other perforations lead through the rock to the interior of the island. Storm continued. Stage very dark; fragments of wreck are thrown upon the stage.

Enter Sir Huon supporting Rezia, who is nearly exhausted.

SIR HUON.—Look up, my love! my wife! O heaven, she dies! my Rezia dies! And I—I am her murderer!—'Twas for my sake she gave up all—a throne!—a father!—O spare her, gracious heaven!

SIR UGO.—*Mio dolce amor, mia sposa,*
Deh schiudi i tuoi begli occhi...
O ciel! la mia diletta Rezia muore.
E son io che l' uccido!
Per me lasciò la patria, il trono, il padre.
Dio ch'il dolor intendi,
Al mio dolor, al mio pregar la rendi.

No. 12. PRAYER.—"RULER OF THIS AWFUL HOUR."



me, the wret-ched cause of all! On me, on me, the wret-ched cause of all!
me, del dan-no in - fau-sto au-tor, io sol, io sol, del dan-no in -fau-sto au - tor.

dolce.

Spare, oh spare yon ten - der flow'r, Ru-ler of this aw-ful hour, Spare, oh spare yon ten - der
Sal - va, ah sal - va il te - ne - ro fior, O di - vi - no Cre - a - tor, Sal - va, ah sal - va il va - go

dolcissimo.

flow'r, Spare, oh spare yon ten - der flow'r, Spare, oh spare yon ten - der flow'r!
fior, Sal - va, ah sal - va il va - go fior, Sal - va, ah sal - va, il va - go fior.

Rezia (*recovering.*)—Huon!

Sir Huon.—Ah! she speaks! she speaks! But wretch that I am, where shall I find food and shelter for her on this frightful shore? O my sweet bride! To see thee thus forlorn and desolate, and know myself the cause drives me to madness!

Rezia.—Dearest Huon, do not speak thus. If I must die, it is enough that I breathe my last upon thy bosom.

Sir Huon.—My fond, true girl!—this kindness but augments my agony! That such should be the fate of love like thine! O Oberon! is this thy friendship? Cruel spirit! no help! no hope.

Rezia.—These are but trials surely, and though severe they be, will end in happiness.

Sir Huon.—I must needs think so, but alas! My poor varlet! my trusty Sherasmin! drowned! drowned!

Rezia.—And Fatima, the kind devoted Fatima, she too, I fear, hath perished. Unfortunates!

Sir Huon.—But what must now be done? The storm is now abating, as if satisfied with the destruction it hath made; this cavern is dry and overgrown with moss. What if thou should'st rest thee here while I ascend the cliffs, and look around to see if aught like human aid be near us?

Rezia.—Be it so. But stay not long from me.

Sir Huon.—I will not, sweetest. Ah! where is now the magic horn that would have brought us succour instantly! [*exit Sir H.*

Rezia.—*Ugo!*

Sir Ugo.— *Parlò, l' udii!*
O sventurato me! come trovarle
In questo scoglio deserto
Asilo, e refrigerio? Oh sposa mia
Vederti sì infelice? e per mia colpa!
Io son fuor di me stesso.

Rezia.—*Ugo, mio bene, se morir degg' io*
Ch' io mora sul tuo sen, di più non chiedo.

Sir Ugo.—*Amata anima mia la tua bontade*
Accresce il mio dolore;
Dovrà così finìr si intenso amore!
Oh Oberon dov' è quel c' hai promesso?
Spirto crudel, non mi soccorri adesso?

Rezia.—*Benchè crudel, prova leggera è questa*
E a lieto fin verrà.

Sir Ugo.— *Lo voglia il cielo!*
Ma dov' è 'l mio scudiero.
Oh sfortunato, assorto,
Nelle onde fere immerso.

Rezia.—*E Fatima la fida ancella mia*
Forse anch' essa perì. Oh sventurati!

Sir Ugo.—*Il mio consiglio or segui? Erbosa, asciutta,*
È la caverna. Se posar tu vuoi
Quivi per poco, io salirò la rupe
Ond' osservar se uman soccorso arriva.

Rezia.—*Ma molto a lungo non restar, mio bene.*

Sir Ugo.—*Un solo istante. Ma dov' or trovo il corno*
Che nel periglio estremo
Per soccorso sperare ancor potremo?

No. 13. RECITATIVE AND ARIA.—"OCEAN! THOU MIGHTY MONSTER."

Largo assai. REZIA.

VOICE. PIANO.

Cor. Tromboni & Strings. *Ob.* *tr* *Recit.* *mf* *Cl.* *Fag.* *f* *ff*

O - cean! thou migh - ty mon - ster, that liest curl'd like a green ser - pent round a - bout the world, — To musing eye thou art an aw - ful sight, When

Ma - re, po - ten - te ma - re, che qual mo-stro mi - nac - cio - so cin - gi il mon-do in-ter. So - len-ne vi - sta il tuo a-spet-to ap - par, al -

a tempo. *Recit.* *Cl. Fag.* *Strings.*

calm - ly sleeping in the morning light, But when thou ri-sest in thy wrath, as now, And

- lor che in cal - ma dor-mi in sull'al-bor! Ma quando le-vi i flut-ti al ciel, Ah mar! e

Tempo. trem. *Recit.* *p* *cresc. assai.* *fp* *fp*

fling'st thy folds a - round some fa-ted prow, Crush-ing the strong ribb'd bark as 'twere a reed,

con - tro i fian - chi bat - ti d'un va-scel, Che fran - to va qua - si un cri-stal leg - ger,

fp *fp* *ff*

Then, O - - cean, art thou ter - ri - ble in - deed.

Ah Ma - re, ter - ri - - bi - le tu sei.

ten. *Cl. Cor.* *ff* *ten.* *ff* *Allegro con moto.* *Strings.* *pp*

Still I
Il mug -

see thy bil - - - lows fla - shing, Through . . the . .
- - gir di fe - - - ro ven - to, Nell' . . . u - -

gloom . . their white . . foam . . fling - ing, And the
- di - - te cor . . . mi . . sen - - to, Sot - to gli

brea - kers, sul - len da-shing, In mine ear hope's knell is ring - ing,
oc - chi an - cor mi re - sta, Il ter - ror del - la tem - pe - sta,
trem.

f ff p f pp

Cor. sustain.

But
Oh

Cor. tacet.

lo! me-thinks a light is brea - king, Slow - ly o'er the dis - tant
ciel! mi par ve - der vi - ci - no, Dol - ce un rag-gio in ciel ve -

Fag. sustain. *Fag. tacet.*

deep, Like a se - cond morn a - wa - king, Pale and
- - nir, Qual se - con - do e bel mat - ti - no, Do - po un

ritenuto un poco.

fee - ble from its sleep. Brigh - ter
pla - ci - do dor - mir, Ma più

ritenuto un poco.

Cor. sustain *cresc.*

now be - - hold 'tis bea - - ming! On the
chia - - - ro il rag - gio pio - - ve, Do - po il

Fag. *cresc.* *f*

storm whose mis - ty train, Like some shat-ter'd flag is streaming, Or a wild
nem - - bo pas - seg - ger, Che qual ve - la l'au - ra mo - ve, O qual

p

Maestoso assai.

steed's fly - ing mane.
chioma di de - strier.

Ob. Cl. Fag. *Fl. Cor.*

f *ff*

dol. *tr*

And now the sun bursts forth, The wind is lul - ling
Il sol in ciel spun - tò Il ven - to al-fin . . ces -

Ob. Cl.

ff RECIT. *f*

Andante maestoso ma con moto.

fast, And the broad wave but pants from fu - ry past.
- sò, E stan-co di mug - gir, Ri - po - sa il mar.

Cl. *pp*

Tromba. *Fag.*

Cloud - less o'er the blushing wa - ter Now the set - ing sun is
Sen - za vel sul pia-no on - do - so, Pien di gio - ia il sol ri -

f *pp* *cresc.* *poco.*

burning, Like a vic - tor, red with slaugh - ter, To his tent . . . in tri - umph
- splen-de, Qual guer-rier che vit - to - rio - so Tor - na lie - to al - le . . . sue

Cl. *Ob.* *f* *f*

tur - ning. Ah, perchance these eyes may
ten - de. Ma, oh ciel il guar - do

Tromba.

ff *f* *p*

ne-ver Look up - on its light a - gain, Fare-thee-well, bright orb, for e-ver, Thou for
mi - o Mai più an-cor ti ri - ve - drà, A - stro bel, per sem - pre ad - di - o Per me

p *Cor. & Viole.*

me wilt rise in vain, thou for me wilt rise in vain!
più non sor - ge - rà, per me più non sor - ge - rà.

Allegretto.

But what gleams so white and fair, Hea-ving with the hea-ving bil - low?
Ma che mai di lie - to e bel So - vra i flut - ti io ve - do an - da - re?

Allegretto.
Fl. Cl. & Fag.

p *Cor.* *f*

RECIT.

Allegro moderato.

'Tis a sea-bird, wheeling there, O'er some wretch's wa-t'ry pillow. No, it is no
Ah del mar è il bian-co au-gel, che il suo ni - do vie-ne a fa-re. No, non è l'au-

Strings.

pp *fp*

Allegro moderato.

bird, I mark, Joy, it is a boat! a sail! And yon - der rides a gal - lant
- gel, no, no, ah desso è un va-scel, Ah si, Che a que - sto li - do il ciel pro -

cresc. mf pp

bark Un - im - pair'd . . by the gale! O
- pi - zio gui - dan - - do va. O

f ff

Presto non fuoco.

trans - - - - port! My Hu - on! haste down to the shore, haste down to the
gio - - - - ia. Mio be - ne, mio be - ne, deh vie - ni, deh vieni a

Presto non fuoco.
Tutti.

ff

shore, O trans - - port! my Hu - on! haste down to the shore, haste down to the
me, O gio - - - ia, mio be - ne, mio be - ne, deh vie - ni, deh vieni a

shore. Quick, quick, for a sig - nal, this scarf, this scarf shall be
me. Ah, ah per se - gno! le - vo, ve - di il mio

Vln. Vln. & Fl.

leggieremente.

fp

wav'd, They see me! they an - swer!
vel, Mi sco - pre, ri - spon - de

ff

they ply the strong oar. Hu-on, Hu-on, Hu - - - -
lon - ta - no non è! Ah qual gio - - - -

ff *f* *ff*

- on. Hu - on, Hu - on, Hu-on, Hu-on, Hu - - on, My
- *ia. O qual gio - ia è il mio fe - - de - - le! Mio*

ff *Strings.* *p*

hus - band! my love! we are sav'd, we are sav'd, My hus - band, my love, we are
spo - so, mio be - ne, mi vie - ni a sal - var, mio spo - so, mio be - ne, mi

Timp. *pp* *Cor.* *pp*

sav'd, we are sav'd, we are sav'd, sav'd!
vie - ni a sal-var, . O . . gio - ia, gio - ia.

Wind. *Tutti.* *ff*

Hu - on, we are sav'd, ~~sav'd,~~ . . . . . we . . are
vie - ni, vie - ni a me, Ah, ... vie - ni a

sav'd, my hus - band, my love . . we are sav'd, . . we are sav'd, . . my hus - band, my
me, mio spo - so, mio be - ne, mi vie - - ni a sal - var, . . . mio spo - so, mio

love, . . we are sav'd, we are sav'd, we are sav'd, we are sav'd, we are sav'd, we are sav'd. . .
be - ne, mi vie - ni a sal - var, mi vie - ni a sal - var, mi vie - ni a sal - var, . . .

. . . we are sav'd.
a sal - var.

During this scena the storm clears off as described; the setting sun breaks forth in full splendour; a small boat is seen, and immediately afterwards a large vessel. Towards the conclusion of the scena the boat disappears as making for the shore.

REZIA.—Huon! Huon! why tarriest thou? See, they near the beach! they leap into the surf—they come.

Enter Abdallah and Pirates.

ABDALLAH.—Hah! a fair prize, by Mahomet! Seize her, my lads, and away to sea again: she's worth a fortune to us! *[they seize her.*

REZIA.—What mean ye, strangers? I cannot go alone! One dear to me as life is ranging o'er the cliffs; but he will return speedily. Huon—Huon! Save me, help! help! *Sir H. rushes in.*

SIR HUON.—Madness and misery! villains, release her!

ABDALLAH.—Down with the dog.

REZIA.—*Ugo perchè ritardi? Osserva, sono*
Gia presso a terra!...Ah vieni!

ABDALLAH.—*Per Maometto! questo è un ben bottino.*
Rapitela, e al mar tosto tornate,
Per noi vale un tesoro.

REZIA.—*Che volete? Venir...sola...non posso,*
Uno a me caro per le rupi gira
E qui tosto verrà. Ugo!...mi salva!
Ugo...soccorso...aiuto.

SIR UGO.—*Sciagurati, lasciatela.*

ABDALLAH.—*A terra il cane!*

[Sir H. is struck to the ground senseless, they drag off Rezia, Sir Huon remains insensible.

As soon as they have quitted the stage, a symphony is heard. Oberon appears.

OBERON.—Alas! poor mortal! Oberon deplores
The cruel fate which bids him to the quick
Probe the hurt spirit of a child of clay,
So free from all the leaven of his race!
But keep thou true; and once thy trials o'er,
Thy fairy friend, released from his rash vow,
Shall pay thee, for each moment past of pain,
Years of high honour and unfading love!

OBERON.—*Infelice mortale, il tuo destino*
Oberon deplora.
Tu sei ferito al vivo
Ma fermo sta, ogni cimento sfida,
E il tuo potente amico
Per ogni mal sofferto,
Ti renderà poi merto,
Anni di gloria e di perenne amore.

No. 14. ARIA.*—"FROM BOYHOOD TRAINED IN BATTLEFIELD."

Allegro energico.

PIANO.

Tromba. *ff* *Cor.* *Trombones.* *ff*

cresc. assai. *mf*

OBERON. *a tempo.*

From boy - hood trained in bat - tle - field, The
Di no - bil fa - ma an-sio - so o - gnor, nel

ritard. *a tempo.* *ff* *p* *ff* *f*

lance . . . . to couch, the fal - - - chion wield, Ex -
cam - po del va - lor, Il piè . . . i - nol - trai, Pu -

ff *marc.*

- - ul - ting in the clang of arms, Ex - ul - ting in the clang of arms,
- - *gnan - do d'ap - pa - gar ten - tai il bel de - sir che m'avvam-pa - va in cor, Il*

3

* See Preface for the original design of this Aria.

tr tr tr tr

Dan - ger a-lone for thee . . . . had charms.
bel de - sir che m'av - vam - pa-va in cor!

ff

Girt with thy fa - ther's sword, Proud of thy fa - ther's name, Girt . . .
Del pro - de ge - ni - tor Strin - gen - do il bran - do d'o - nor, Ar - -

ten. mf

. . . . with thy father's sword, Proud . . . of thy father's name, A slave but to thy knightly word, Thy
- - - - den-te e-mu - la - tor, e - - - ra del suo va - lor, fi - nor dal sen l'a-mor fu - gai, Sol

ff

on - ly pas - sion, Fame, Fame, Fame. . . . . .
per la glo - ria, Si, si, avvam - pa - - - - - - - - - - -

ff ff ff

. . . . i.
- - - - i.

ff Cello. fp

Andante con moto.

Cello.

dolce.

Fag.

A gen - - tle ray, a mil - - der beam Broke
O - mai . . . da i - gno - - to e dol - - ce ar - dor in

pp

sweet - ly . . . on . . . life's broa - der stream, And lent . . . its lus - - tre
eb - - bri - - ar . . . mi sen - to il cor, or di . . . . vit - to - - ria e

soft . . and fair To tem - per glo - - ry's crim - son glare.
di . . . va - lor mi son men ca - - ri i sos - spi - ra ti al - lor.

Sweet as the breath of eve, Bright as its star . . . a - bove Came
Pa - ri ad un bel ru - scel - let - to, che scor-re in mez - zo ai fior, So -

ten.

dolciss.

Wind. *Strings.* *Wind.*

wo-man round thy heart to weave The magic chain of love, love,
- a - - - ve - men-te in pet - to, Or mi ser - peg - gia a - mor! sì, a -

Strings.

dolce.

love! . . .
- mo - re!

Un poco più moto.

But though the true
D'un mol - le af -

pp

Cello.

pp

Un poco più moto.

p pesante.

ser - vant . . of beau - ty di - vine, The high path of du - ty will e - ver be
- fet - to . . . or schia - vo è il cor, In - va - no lo ce - lo ne sen - to ros -

Strings.

cresc. poco . . . . a . . . . poco.

f

ff

Tempo 1mo.

thine. The high path of du - ty will e - ver be thine, The high . . . path . . . of
- sor, In - va - no lo ce - lo, ne sen - to ros - sor, in - va - - no . . . . lo

Tempo 1mo.

ff

ff

du - ty will e - - - ver . . . be . . . thine, But though the true ser-vant of
ce - lo ne sen - - - to . . . . ros - - sor! D'un mol - le af - fet - to or

ff

ff

beau - ty di-vine, The high path of du - - ty will e - - ver be
schia - vo è il cor, in - va - - no lo ce - - lo, ne sen - - to ros

ff

thine, The high path of du - ty will e - ver be thine. Life without
- sor. In - va - no lo ce - lo, ne sen - to ros - sor. D'un bel gio -

fp *mf* *ff*

love a dreary waste would be, But life with - out ho - nour, life without
ir sor - - gen - te è a - mor, Ma il per - der la glo - ria, per - der la

f *pp* *f*

p *ff*

ho-nour thou liv'st not to see, Life without ho-nour, thou liv'st not to
glo - ria è un ve - ro mo - rir, per - der la glo - ria, sì per - der la

ff *ff* *pp* *ff*

Più allegro.

see, thou . . . liv'st not to see, Life without honour, without honour,
glo - - ria è un ve - ro mo - rir, Per - der la glo - ria, la . . . glo - ria,

Più allegro.

ff

life without ho - nour thou liv'st not to see, life without honour, without
per - der la glo - ria è un ve - ro mo - rir, per - der la glo-ria, la . .

ho - nour, life with - out ho - nour thou liv'st not to
glo - ria, per - - der la glo - ria è un ve - ro mo -

see, thou liv'st not to see, thou . . . liv'st . . . . not to
- rir, un ve - ro mo - rir, un . . . . ve - - - - - ro mo -

ff

see.
- rir.

ff

OBERON (*stamping*).—Puck! my brave spirit!

PUCK (*appearing*).—Here, great Oberon!

OBERON.—Servant, here is more to do;
Thou must guard this child of clay
From the night's unwholesome dew,
From the scorching beams of day,
'Till yon sun, about to set,
Hath seven times the water met;
For when seven days have past,
The Pirate shall his anchor cast
In Tunis' bay. Then through the air,
As quick as light this mortal bear
And lay him gently down before
Old Ibrahim the gard'ner's door,
Lo! upon his lids I shed
Sleep like that which binds the dead.
Sound nor shock the spell shall break,
'Till thou in Tunis bid him wake.

PUCK.—Mighty king of fairy land,
Be it as thou dost command,
Him to shield from sun and shower,
Puck will build a fairy bow'r
Here upon this desert shore,
Where never flow'ret bloomed before.

(*Puck waves his wand; a pavilion of flowers rises and encloses Sir H.; the sun sets and the stars appear.*)

See, 'tis done; nor noxious dew
Nor scorching ray shall pierce it through,
Though ev'ry gentle beam and air
May freely find an entrance there.
But, Master! mark where in the sky
The night star opes its silver eye,
The herald of the lady moon,
Whose light will gladden the waters soon!
And, hark! the mermaids' witching strain
Steals o'er the lull'd and list'ning main.

OBERON.—*Puck, mio sagace spirto!*

PUCK.—*Eccomi, o sire.*

OBERON.— *A te nuov' opra impongo.*
Guardar costui tu dei
Dal freddo della notte,
Dai rai del dì cocente,
Finchè il sol già cadente
Sette volte nell' onde
Non ha bagnato il crin. Ed io tal sonno
Vo sparger sovra lui
Che poco meno al par fia quel di morte,
Nè urto, nè suon discioglierà l' incanto
Se in Tunisi arrivato
Tu prima non comandi; sia svegliato.

PUCK.—*Potente re dell' incantato lido*
Il tuo desir appien sarà compiuto,
Dal sol, dall' onde a fare a lui difesa
Su questo suol che mai non vide un fiore
Il più vago ricetto
Fra rose e madreselve alzar prometto.
Fatto è l' incanto: nè piovoso nembo,
Nè sol cocente a lui faranno offesa;
Benchè l'auretta lieve
E un dolce raggio in quel ricetto arrivi.
Ma là mirate, o sire,
Ove sorge la stella
Di Cinzia messaggera
Che l' onda lieta fa, lucente, e bella.
Delle sirene udite il molle grido
Che di dolcezza empion il mare, il lido.

(*As soon as they have quitted the stage, Oberon descends in a car drawn by swans during the following.*)*

No. 15 *a.*

The 2nd Flute reverses the form of arpeggio played by 2nd Clar.

Cor. *Dolce.* *Cl. 2.* *Fl.* *Cl. 1.* *Cor. 8ve. higher.*

* This symphony was designed to open the fairy scene instead of the preceding aria.

No. 15B FINALE.—"O 'TIS PLEASANT TO FLOAT ON THE SEA."

Andante con moto.

Violino con sordino.

PIANO.

Cor.

dolciss.

Fag.

MERMAID.

O . . 'tis plea - sant to float . . on the sea, . . When the wea - ried waves . . in a

Com' . . è gra - to sull' on - de gal-leg - giar . . Quand' in pla - ci - da cal - - ma

Cor.

deep . . sleep be, . . And the last faint light of the sun . . hath fled,

po - - sa il mar, . . Quan - do del sol gli e - stre - mi rai . . son spen - ti,

And . . the stars . . are must'ring o - ver - head, And . . the night

E s'em - pie il ciel . . di bei a - - stri lu - cen - ti, Quan - do a noi

Cl.

breeze comes with its breath . . so bland, La - den with sweets from a dis - - tant

re - ca da lon - ta - - ni fior, L'au - ra not - tur - na i più so - a - - vi o -

land, . . O . . 'tis plea - sant to float . . and sing, While e-ver our
- - dor, . . Gra - to è il can - tar . . dell' on - de sul con - fin, Scuo - ten-do all'

drip - ping locks . . we wring.
au - ra il fol-to u - mi - do crin.

Fl. & Ob.

2nd Mermaid.

O . . 'tis plea - sant to float . . on the sea, . . When
Com' . . è gra - to sull' on - de gal-leg - giar . . Quando

Cor.

pp

no - thing stirs . . on its breast . . but we, . . The war - der leans . . at the
noi so-le in se - no pre - miam . . del mar. . . . Ed il cu - sto - de dell' an -

twi - light hour, O - ver the wall . . of the time - worn tow'r,
- ti - - ca tor - re, All' ap - pa - rir del - la gio - con - da se - ra,

Cl.

And signs . . him-self, . . and mut - ters a pray'r, Then lis - tens a -
Al ciel suo-le le - var la sua pre - ghie - - ra, E u - dir . . dell' au -

- gain . . to the witch - ing air! . . O . . 'tis plea - sant to float . . and
- ret - te il mor - mo - rar. . . Gra - to è il can - tar . . dell' on - de sul cam -

sing, . . While e - ver our drip - ping locks . . . we wring!
- fin . . Scuo - ten - do all' au - ra il fol-to u - mi - do crin.

Fl. & Ob.

pp

PUCK.

Allegretto.

Mas-ter! say, our toil is o'er, May we
Pren-ce, dì, pos-siam dan-zar, Allegretto. L'o-pra

RECIT. *Strings.*

Cor.

pp Cello.

OBERON.

dance up-on this shore? And a mer-ry burden bear To the mermaids' dit-ty rare? Bet-ter boon thy
no-stre già fi-nir. Del-le nin-fe o-ra del mar Noi pos-siam il can-to u-dir! Mag-gior pre-mio

DUETTINO.

zeal hath won; I will stay and see it done.
dèi spe-rar, Qui pre-sen-te io vo-glio star.

Vivace.

Vln. solo. *Ob.* *Fag.* *Vln. solo.* *Ob.*

OBERON.

Hi-ther, hi-ther,
Pre-sto, pre-sto,

PUCK.

Hi-ther, hi-ther,
Pre-sto, pre-sto,

Vln. solo. *Strings only.*

ye el-fin throng, Come, dance on the sands to the
ve-ni te a me, Del-le nin-fe al can-to, Mo-

ye el-fin throng, Come, dance on the sands to the
ve-ni-te a me, Del-le nin-fe al can-to, Mo-

tr

mer - maids' song. Has - ten, and
- ve - te l'a - gil piè. Del - le a - mo -

mer - maids' song. Has - ten, and
- ve - te l'a - gil piè. Del - le a - mo -

prove to the nymphs of the sea, That the spi - rits of
- ro - se nin - fe del mar, Le gra - zie o -

prove to the nymphs of the sea. That the spi - rits of
- ro - se nin - fe del mar. Le gra - zie o -

earth can as jo-cund be, Come as light - ly, and
- gnun cerchi i-mi - tar, Sia ve - lo - ce leg -

earth can as jo-cund be. Come as light - ly, and
- gnun cerchi i-mi - tar, Sia ve - lo - ce leg -

Pizz.

look as fair, As blos - - soms that sail . . on the sum - - mer
- gier, gen - til, Al par . . . . dei va - - - ghi fior d'A -

look as fair, As blos - - soms that sail . . on the sum - - mer
- gier, gen - til, Al par . . . . dei va - - - ghi fior d'A -

Viol. Solo.

Ob.

Ob. Cl. Fag.

air, as blos - - soms, as blos - - soms that sail on the
- pril, al par, ... al par - - - - dei va - - - ghi

air, as blos - - soms as blos - - soms that sail on the
- pril, al par, ... al par - - - dei va - - - ghi

f *p* *p*

sum - mer air, Hith-er, hith-er, hith-er, ye el-fin throng,
fior d'A - pril. Pre - sto, pre - sto, presto a dan-zar spir-ti

sum - mer air, Hith-er, hith-er, hith-er, ye el-fin throng,
fior d'A - pril. Pre - sto, pre - sto, presto a dan-zar spir-ti

f *p* *pp* *Cl. Fag. & Vln. Solo.*

Dance on the sands to the mer - maids' song.
mo - ve-te il piè sì mo - ve - - te il piè.

Dance on the sands to the mer - maids' song.
mo - ve-te il piè sì mo - ve - - te il piè.

Strings. *tr.*

[*during the duet the Stage becomes illuminated by the light of the moon. Mermaids and Water Nymphs appear on the sea, and Fairies, Genii, and Spirits of the Elements in other parts of the stage.*

Allegro giojoso assai. *Cl. sustains.*

pp *Arco.*

Fag. sustains.

CHORUS OF MERMAIDS AND FAIRIES.

sempre pianissimo.

Who would stay . . in her . . co - ral cave, When the moon . . shines o'er . .
Chi po - tria . . fra l' on - - de re - star, Quan - do d' ar - gen - tea lu - -

Who would stay . . in her . . co - ral cave, When the moon . . shines o'er . .
Chi po - tria . . fra l' on - - de re - star, Quan - do d' ar - gen - tea lu - -

PUCK AND WATER-NYMPHS.

Who would stay . . in her . . co - ral cave, When the moon . . shines o'er . .
Chi po - tria . . fra l' on - - de re - star, Quan - do d' ar - gen - tea lu - -

OBERON AND FAIRIES.

Who would sleep in the li - ly's bell, When the moon shines
Chi po - tria sui gi - gli dor - mir Del - la lu - na al

Who would sleep in the li - ly's bell, When the moon shines
Chi po - tria sui gi - gli dor - mir Del - la lu - na al

Wood senza Ob.

Strings senza Contra B.

. . . the qui - et wave, And the stars are stud - ding the dark blue arch,
- - - na il vol - to ap - par! E di mil - le stel - le a - dor-no è il ciel,

. . . the qui - et wave, And the stars are stud-ding, stud-ding the dark blue arch,
- - - na il vol - to ap - par! E di mil - le il ciel di stel-le a - dor-no è il ciel,

. . . the qui - et wave, And the stars are stud-ding, stud- ding the dark blue arch,
- - - na il vol - to ap - par! E di mil - le il ciel di stel-le a - dor-no è il ciel,

o'er each wood and dell, And the stars are stud-ding, stud-ding the dark blue arch,
pla - ci - do ap - pa - rir, E di mil - le il ciel di stel-le a - dor-no è il ciel,

o'er each wood and dell, And the stars are stud - ding the dark blue arch,
pla - ci - do ap - pa - rir, E di mil - le stel - le a - dor-no è il ciel,

Through which she speeds on her night-ly march,
Ond' è men fo - sco di not - te il vel,

Through which she, speeds on her night-ly march, Mer-ri-ly, mer-ri-ly,
Ond' è men fo - sco, fo - sco di not - te il vel, E - sul-tiam, e - sul-tiam,

Through which she, speeds on her night-ly march, Mer-ri-ly, mer-ri-ly,
Ond' è men fo - sco, fo - sco di not - te il vel, E - sul-tiam, e - sul-tiam,

Through which she, speeds on her night-ly march, Mer-ri-ly, mer-ri-ly,
Ond' è men fo - sco, fo - sco di not - te il vel, E - sul-tiam, e - sul-tiam,

Through which she speeds on her night-ly march, Mer-ri-ly, mer-ri-ly,
Ond' è men fo - sco di not - te il vel, E - sul-tiam, e - sul-tiam,

Strings only.

let us sail! let us sail!
giu - bi - liam! giu - bi - liam!

let us sail! Mer-ri-ly, mer-ri-ly, let us sail! Mer-ri-ly, mer-ri-ly,
giu - bi - liam! E - sul-tiam, e - sul-tiam, giu - bi - liam! E - sul-tiam, e - sul-tiam,

let us sail! Mer-ri-ly, mer-ri-ly, let us sail! Mer-ri-ly, mer-ri-ly,
giu - bi - liam! E - sul-tiam, e - sul-tiam, giu - bi - liam! E - sul-tiam, e - sul-tiam,

let us sail! Mer-ri-ly, mer-ri-ly, let us sail! Mer-ri-ly, mer-ri-ly,
giu - bi - liam! E - sul-tiam, e - sul-tiam, giu - bi - liam! E - sul-tiam, e - sul-tiam,

let us sail! Mer-ri-ly. mer-ri-ly, let us sail! Mer-ri-ly, mer-ri-ly,
giu - bi - liam! E - sul-tiam, e - sul-tiam, giu - bi - liam! E - sul-tiam. e - sul-tiam,

Fl. Cl.

let us sail! let us sail! let us sail, let us
giu-bi-liam! giu-bi-liam! lie-ve il piè, lie-ve il

let us sail! Mer-ri-ly, mer-ri-ly, let us sail! let us sail, let us
giu-bi-liam! e-sul-tiam, e-sul-tiam, giu-bi-liam! lie-ve al piè, lie-ve il

let us sail! Mer-ri-ly, mer-ri-ly, let us sail! let us sail, let us
giu-bi-liam! e-sul-tiam, e-sul-tiam, giu-bi-liam! lie-ve il piè, lie-ve il

let us sail! Mer-ri-ly, mer-ri-ly, let us sail! let us sail, let us
giu-bi-liam! e-sul-tiam, e-sul-tiam, giu-bi-liam! lie-ve il piè lie-ve il

let us sail! Mer-ri-ly, mer-ri-ly, let us sail! let us sail, let us
giu-bi-liam! e-sul-tiam, e-sul-tiam, giu-bi-liam! lie-ve il piè, lie-ve il

Cor.

sail! O-ver the sea by her light, by her light so pale, O-ver the
piè, mo-viam sul mar, Del-la lu-na al bel chia-ror, mo-viam sul

sail! O-ver the sea by her light, by her light so pale, O-ver the
piè, mo-viam sul mar, Del-la lu-na al bel chia-ror, mo-viam sul

sail! O-ver the sea by her light so pale, O-ver the
piè, mo-viam sul mar, sì al bel chia-ror, mo-viam sul

sail! O-ver the sea by her light so pale, O-ver the
piè, mo-viam sul mar, sì al bel chia-ror, mo-viam sul

sail! O-ver the sea, by her light so pale, O-ver the
piè, mo-viam sul mar, sì al bel chia-ror, mo-viam sul

tr *ten.* *tr*

Fag.

sea by her light, by her light so pale, Let us sail O - ver the
mar, Del - la lu - na al bel chia - ror. Lie - ve il piè, Ond' è men

sea by her light so pale, Let us sail O - ver the
mar, sì al bel chia - ror. Lie - ve il piè, Ond' è men

sea by her light so pale, Let us sail O - ver the
mar, sì al bel chia - ror. Lie - ve il piè, Ond' è men

sea by her light so pale, Let us sail O - ver the
mar, sì al bel chia - ror. Lie - ve il piè, Ond' è men

sea by her light so pale, Let us sail O - ver the
mar, sì al bel chia - ror. Lie - ve il piè, Ond' è men

ten.

sea by her light so pale, let us sail o - ver the sea by her light so pale,
fo - sco di not-te il vel, lie - ve il piè, ond' è men fo - sco di not-te il vel,

sea by her light so pale, let us sail o - ver the sea by her light so pale,
fo - sco di not-te il vel, lie - ve il piè, ond' è men fo - sco di not-te il vel,

sea by her light so pale, let us sail o - ver the sea by her light so pale,
fo - sco di not-te il vel, lie - ve il piè, ond' è men fo - sco di not-te il vel,

sea by her light so pale, let us sail o - ver the sea by her light so pale,
fo - sco di not-te il vel, lie - vie il piè, ond' è men fo - sco di not-te il vel,

sea by her light so pale, let us sail o - ver the sea by her light so pale,
fo - sco di not-te il vel, lie - ve il piè, ond' è men fo - sco di not-te il vel,

let us sail, mer-ri-ly, mer-ri-ly let us sail. Who would sleep in her . .
lie-ve il piè e-sul-tiam, e-sul-tiam, giu-bi-liam! Chi po-tria fra l'on-

let us sail, mer-ri-ly, mer-ri-ly let us sail. Who would sleep in her . .
lie-ve il piè e-sul-tiam, e-sul-tiam, giu-bi-liam! Chi po-tria fra l'on-

let us sail, mer-ri-ly, mer-ri-ly let us sail. Who would sleep in her . .
lie-ve il piè e-sul-tiam, e-sul-tiam, giu-bi-liam! Chi po-tria fra l'on-

let us sail, mer-ri-ly, mer-ri-ly let us sail. Who would sleep in
lie-ve il piè e-sul-tiam, e-sul-tiam, giu-bi-liam! Chi po-tria tra

let us sail, mer-ri-ly, mer-ri-ly let us sail, Who would sleep in
lie-ve il piè e-sul-tiam, e-sul-tiam, giu-bi-liam! Chi po-tria tra

Strings only.

. . . . co-ral cave, When the moon . . . shines o'er the qui-et wave, And the
- - - - de re-star Quan-do d'ar-gentea lu-na il vol-to ap-par? E di

. . . . co-ral cave, When the moon . . . shines o'er the qui-et wave, And the
- - - - de re-star Quan-do d'ar-gentea lu-na il vol-to ap-par? E di

. . . . co-ral cave, When the moon . . . shines o'er the qui-et wave, And the
. . . . *de re-star Quan-do d'ar-gentea lu-na il vol-to ap-par? E di*

her co-ral cave, When the moon shines o'er the qui-et wave, And the
gi-gli dor-mir, Del-la lu-na al pla-cido ap-pa-rir. E di

her co-ral cave, When the moon shines o'er the qui-et wave, And the
gi-gli dor-mir, Del-la lu-na al pla-cido ap-pa-rir. E di

Cor. *Fl.*

stars are stud-ding the dark blue arch, Through which she speeds on her night-ly march.
mil - le stel - le a - dor-no è il ciel, Ond' è men fo - sco di not - te il vel.

stars are stud-ding the dark blue arch, Through which she speeds on her night-ly march.
mil - le stel - le a - dor-no è il ciel, Ond' è men fo - sco di not - te il vel.

stars are stud-ding the arch, . . Through which she speeds on her night-ly march.
stel - le a - dor-no è il ciel, . . Ond' è men fo - sco di not - te il vel.

stars are stud-ding the arch, . . Through which she speeds on her night-ly march.
stel - le a - dor-no è il ciel, . . Ond' è men fo - sco di not - te il vel.

stars are stud-ding the arch, . . Through which she speeds on her night-ly march.
stel - le a - dor-no è il ciel, . . Ond' è men fo - sco di not - te il vel.

Cl. *Fag.*

let us sail! let us sail!
giu - bi - liam! giu - bi - liam!

Mer-ri - ly, mer-ri - ly, let us sail! Mer-ri - ly, mer-ri - ly, let us sail!
E - sul-tiam, e - sul-tiam, giu - bi - liam! e - sul-tiam, e - sul-tiam, giu - bi - liam!

Mer-ri - ly, mer-ri - ly, let us sail! Mer-ri - ly, mer-ri - ly, let us sail!
E - sul-tiam, e - sul-tiam, giu - bi - liam! e - sul-tiam, e - sul-tiam, giu - bi - liam!

Mer-ri - ly, mer-ri - ly, let us sail! Mer-ri - ly, mer-ri - ly, let us sail!
E - sul-tiam, e - sul-tiam, giu - bi - liam! e - sul-tiam, e - sul-tiam, giu - bi - liam!

Mer-ri - ly, mer-ri - ly, let us sail! Mer-ri - ly, mer-ri - ly, let us sail!
E - sul-tiam, e - sul-tiam, giu - bi - liam! e - sul-tiam, e - sul-tiam, giu - bi - liam!

Strings only.

let us sail! let us sail!
giu - bi - liam! giu - bi - liam!

mer - ri - ly, mer - ri - ly, let us sail! mer - ri - ly, mer - ri - ly, let us sail!
e - sul - tiam, e - sul - tiam, giu - bi - liam! e - sul - tiam, e - sul - tiam, giu - bi - liam!

mer - ri - ly, mer - ri - ly, let us sail! mer - ri - ly, mer - ri - ly, let us sail!
e - sul - tiam, e - sul - tiam, giu - bi - liam! e - sul - tiam, e - sul - tiam, giu - bi - liam!

mer - ri - ly, mer - ri - ly, let us sail! mer - ri - ly, mer - ri - ly, let us sail!
e - sul - tiam, e - sul - tiam, giu - bi - liam! e - sul - tiam, e - sul - tiam, giu - bi - liam!

mer - ri - ly, mer - ri - ly, let us sail! mer - ri - ly, mer - ri - ly, let us sail!
e - sul - tiam, e - sul - tiam, giu - bi - liam! e - sul - tiam, e - sul - tiam, giu - bi - liam!

Fl. & Cl. *Cor.*

ff *pp*

let us sail, let us sail, let us sail! Who would stay . . in her . .
lie - ve il piè, lie - ve il piè, lie - ve il piè! Chi po - tria . . fra l'on -

ff *pp*

let us sail, let us sail, let us sail! Who would stay . . in her . .
lie - ve il piè, lie - ve il piè, lie - ve il piè! Chi po - tria . . fra l'on -

ff *pp*

let us sail, let us sail, let us sail! Who would stay . . in her . .
lie - ve il piè, lie - ve il piè, lie - ve il piè! Chi po - tria . . fra l'on -

ff *pp*

let us sail, let us sail, let us sail! Who would stay in
lie - ve il piè, lie - ve il piè, lie - ve il piè! Chi po - tria tra

ff *pp*

let us sail, let us sail, let us sail! Who would stay in
lie - ve il piè, lie - ve il piè, lie - ve il piè! Chi po - tria tra

Vlns. *Tutti. senza Ob.*

ff *pp*

C. Bass. *C. Bass.*

. . . co-ral cave, When the moon . . shines o'er . . the qui-et wave,
- - - *de re - star, Quan - do d'ar - gen - tea lu - - na il vol-to ap - par,*

. . . co-ral cave, When the moon . . shines o'er . . the qui-et wave,
- - - *de re - star, Quan - do d'ar - gen - tea lu - - na il vol-to ap - par,*

. . . co-ral cave, When the moon . . shines o'er . . the qui-et wave,
- - - *de re - star, Quan - do d'ar - gen - tea lu - - na il vol-to ap - par,*

her co-ral cave, When the moon shines o'er each wave and dell?
gi - gli dor - mir, Del - la lu - - na al pla-ci-do ap - pa - rir?

her co-ral cave, When the moon shines o'er each wave and dell?
gi - gli dor - mir, Del - la lu - - na al pla-ci-do ap - pa - rir?

And the stars are stud - ding the dark blue arch, Through
E di mil - - le stel - le a - dor-no è il ciel, Ond'

And the stars are stud - ding, studding the dark blue arch, Thro' which she
E di mil - le il ciel, di stel-le a - dor - no è il ciel Ond' è men

And the stars are stud - ding, studding the dark blue arch, Thro' which she
E di mil - le il ciel, di stel-le a - dor - no è il ciel Ond' è men

And the stars are stud - ding, studding the dark blue arch, Thro' which she
E di mil - le il ciel, di stel-le a - dor - no è il ciel Ond' è men

And the stars are stud - ding the dark blue arch, Through
E di mil - - le stel - le a - dor-no è il ciel, Ond'

which she speeds on her night-ly march, let us sail O-ver the sea by her
è men fo - sco di not-te il vel, lie - ve il piè, Ond' è men fo - sco di

speeds on her night-ly march, let us sail O-ver the sea by her
è men fo - sco di not-te il vel, lie - ve il piè, Ond' è men fo - sco di

speeds on her night-ly march, let us sail O-ver the sea by her
è men fo - sco di not-te il vel, lie - ve il piè, Ond' è men fo - sco di

speeds on her night-ly march, let us sail O-ver the sea by her
fo - sco, fo - sco di not-te il vel, lie - ve il piè, Ond' è men fo - sco di

which she speeds on her night-ly march, let us sail O-ver the sea by her
è men fo - sco di not-te il vel, lie - ve il piè, Ond' è men fo - sco di

light so pale, let us sail, O-ver the sea by her light so pale, let us
not - te il vel, lie - ve il piè, Ond' è men fo - sco di not-te il vel, lie - ve il

light so pale, let us sail, O-ver the sea, let us
not - te il vel, lie - ve il piè, lie - ve il piè, lie - ve il

light so pale, let us sail, O-ver the sea, by her light so pale,
not - te il vel, lie - ve il piè, Ond' è men fo - sco di not-te il vel,

light so pale, let us sail, O-ver the sea, by her light so pale, let us
not - te il vel, lie - ve il piè, Ond' è men fo - sco di not-te il vel, lie - ve il

light so pale, let us sail, O-ver the sea, by her light so pale, let us
not - te il vel, lie - ve il piè, Ond' è men fo - sco di not-te il vel, lie - ve il

sail, mer-ri-ly, mer-ri-ly, let us sail O-ver the sea, by her
piè, e-sul-tiam, e-sul-tiam, giu-bi-liam! lie-ve il piè, Del-la

sail, mer-ri-ly, mer-ri-ly, let us sail O-ver the sea, by her
piè, e-sul-tiam, e-sul-tiam, giu-bi-liam! lie-ve il piè, Del-la

mer-ri-ly, mer-ri-ly, let us sail O-ver the sea, by her
e-sul-tiam, e-sul-tiam, giu-bi-liam! lie-ve il piè, Del-la

sail, mer-ri-ly, mer-ri-ly, let us sail O-ver the sea, by her
piè, e-sul-tiam, e-sul-tiam, giu-bi-liam! lie-ve il piè, Del-la

sail, mer-ri-ly, mer-ri-ly, let us sail O-ver the sea, by her
piè, e-sul-tiam, e-sul-tiam, giu-bi-liam! lie-ve il piè, Del-la

tr

light so pale, let us sail O-ver the sea, by her
lu-na al bel chia-ror, lie-ve il piè sul

light so pale, let us sail O-ver the sea, by her
lu-na al bel chia-ror, lie-ve il piè sul

light so pale, let us sail O-ver the sea, by her
lu-na al bel chia-ror, lie-ve il piè sul

light so pale, let us sail O-ver the sea, by her
lu-na al bel chia-ror, lie-ve il piè sul

light so pale, let us sail O-ver the sea, by her
lu-na al bel chia-ror, lie-ve il piè sul

ten. *tr*

light so pale, let us, let us sail, let us, let us sail! Mer-ri-ly,
mar mo-viam, si, sul mar mo-viam, si, sul mar mo-viam, E-sul-tiam,

light so pale, let us, let us sail, let us, let us sail! Mer-ri-ly,
mar mo-viam, si, sul mar mo-viam, si, sul mar mo-viam, E-sul-tiam,

light so pale, let us, let us sail, let us, let us sail! Mer-ri-ly,
mar mo-viam, si, sul mar mo-viam, si, sul mar mo-viam, E-sul-tiam,

light so pale, let us, let us sail, let us, let us sail! Mer-ri-ly,
mar mo-viam, si, sul mar mo-viam, si, sul mar mo-viam, E-sul-tiam,

light so pale, let us, let us sail, let us, let us sail! Mer-ri-ly,
mar mo-viam, si, sul mar mo-viam, si, sul mar mo-viam, E-sul-tiam,

ten.

ff *pp*

mer-ri-ly, let us sail! mer-ri-ly, let us sail! mer-ri-ly,
e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam,

mer-ri-ly, let us sail! mer-ri-ly, let us sail! mer-ri-ly,
e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam,

mer-ri-ly, let us sail! mer-ri-ly, let us sail! mer-ri-ly,
e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam,

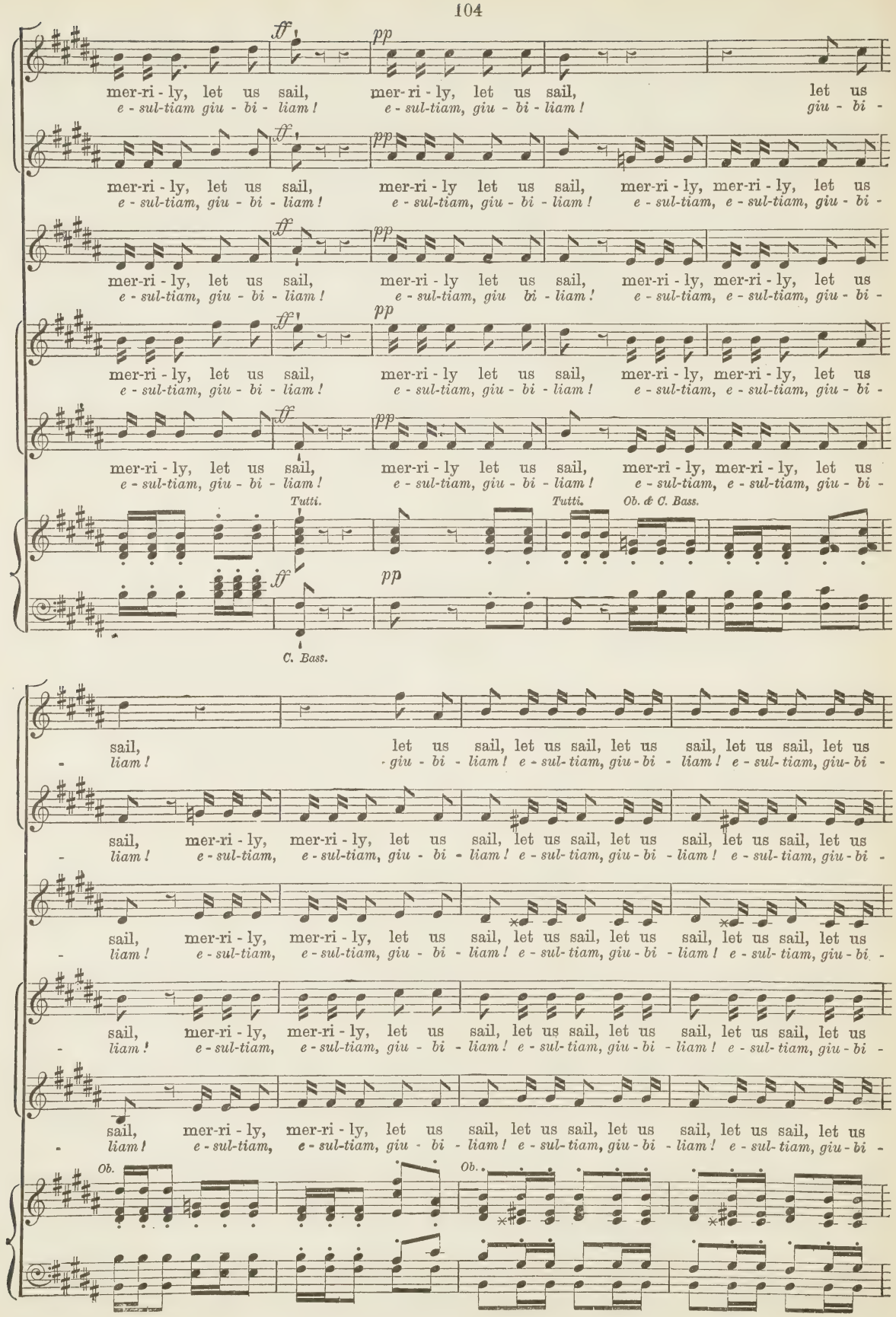
mer-ri-ly, let us sail! mer-ri-ly, let us sail! mer-ri-ly,
e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam,

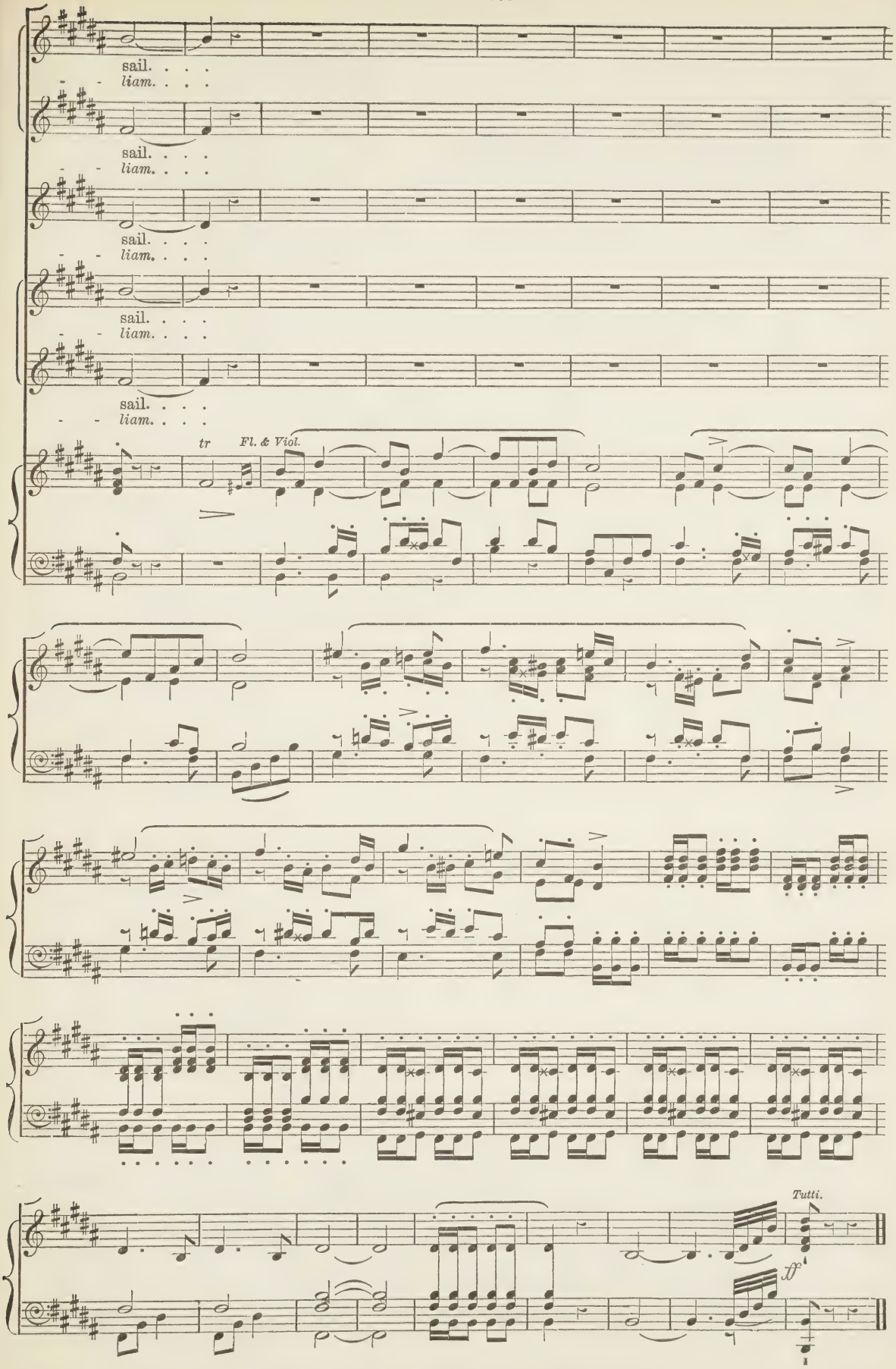
mer-ri-ly, let us sail! mer-ri-ly, let us sail! mer-ri-ly,
e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam,

Tutti.

ff *pp*

C. Bass.


ff
pp
mer-ri-ly, let us sail, mer-ri-ly, let us sail, let us
e-sul-tiam giu-bi-liam! e-sul-tiam, giu-bi-liam! giu-bi-
mer-ri-ly, let us sail, mer-ri-ly let us sail, mer-ri-ly, mer-ri-ly, let us
e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam, e-sul-tiam, giu-bi-
mer-ri-ly, let us sail, mer-ri-ly let us sail, mer-ri-ly, mer-ri-ly, let us
e-sul-tiam, giu-bi-liam! e-sul-tiam, giu bi-liam! e-sul-tiam, e-sul-tiam, giu-bi-
mer-ri-ly, let us sail, mer-ri-ly let us sail, mer-ri-ly, mer-ri-ly, let us
e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam, e-sul-tiam, giu-bi-
mer-ri-ly, let us sail, mer-ri-ly let us sail, mer-ri-ly, mer-ri-ly, let us
e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam, e-sul-tiam, giu-bi-
Tutti.
Tutti.
Ob. & C. Bass.
C. Bass.
sail, let us sail, let us sail, let us sail, let us sail, let us
liam! giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-
sail, mer-ri-ly, mer-ri-ly, let us sail, let us sail, let us sail, let us sail, let us
liam! e-sul-tiam, e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-
sail, mer-ri-ly, mer-ri-ly, let us sail, let us sail, let us sail, let us sail, let us
liam! e-sul-tiam, e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-
sail, mer-ri-ly, mer-ri-ly, let us sail, let us sail, let us sail, let us sail, let us
liam! e-sul-tiam, e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-
sail, mer-ri-ly, mer-ri-ly, let us sail, let us sail, let us sail, let us sail, let us
liam! e-sul-tiam, e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-liam! e-sul-tiam, giu-bi-
Ob.
Ob.


sail. . . .
liam. . . .
sail. . . .
liam. . . .
sail. . . .
liam. . . .
sail. . . .
liam. . . .
sail. . . .
liam. . . .
tr
Fl. & Viol.
Tutti.
ff

ACT III.

SCENE.—*Court of Ibrahim the gardener's house in Tunis.*

Enter Fatima, in a slave's dress.

FATIMA. Alas! poor Fatima, how changed is thy lot! The favourite attendant of a mighty princess, become the slave of Ibrahim, the gardener of the Emir of Tunis. And that beloved mistress, where is she? Drowned, or perishing on some barren rock. No, no, my own unlooked-for preservation makes me cherish the hope that we may yet meet again; besides, I had a dream last night which bodes good fortune.

FATIMA. *Ah, trista Fatima*
Tutto come cambio.
La favorita ancella
Di Rezia non son più,
Ma resa schiava d' Ibraim,
Il giardiniere dell' Emir di Tunisi,
La principessa amata, o ciel dov' è?
Affogata, o morente in stranio suolo.
Ma no, la man che a me portò salute
Sperar mi fa che ci vedremo ancora.
Di più fec' io
Un sogno tal
Che a ben predice.

No. 16. ARIETTA.—"OH, ARABY."

Andante con moto. FATIMA.

VOICE. PIANO.

Vlns. *mf* *Viola.* *pizz.* *Strings arco.* *Cello.*

Oh A - ra - by, dear
A - ra - bia, ca - ra A -

A - ra - by, My own, my na - tive land! Methought I cross'd the dark blue sea,
- - ra - bi - a, A - sil di - let - to al cor Var - ca - to il mar pa - re - va - mi,

And trod a-gain thy strand, And there I saw my father's tent, Beneath the tall date trees, And the
Te ri - ve - de-re an - cor. Ve - der l' al-te - ro da - ti - lo, Il mio se - re - no ciel, I bei

Fl. Cl. & Fag.

sound of mu - sic and mer - ri - ment Came sweetly on the breeze. And thus to the light - ly -
pra - ti, bei col - li o - gni fior, Del pa - dre mio l' o - stel, E del - - la li - ra al

Strings only.

- touch'd gui-tar, I heard a maiden tell Of one who fled from a proud Ser - dar, With the
dol - ce suon La ver - gi - ne can - tò, Di chi la - scia - to suo sir fug - gia, Col gar -

youth she lov'd so well.
- zon che tan - to a - mò.

Allegro.

Fl. Clar. & Fag.

pp *f* *Strings pizz.* *sempre staccato.*

Al, al, al, al, al, al! Though high the nightstar be, Al, al, al, al, al, al!
Ah, ah, ah, ah, ah, ah! Notte va - no è il tuo vel, Ah, ah, ah, ah, ah, ah!

p *Strings pizz.*

'Tis the mor - ning of love for my Yu - suf and me;
Pel mio ben, per me o - gnor splen-de l' al - ba d' a - mor,

Cl.

Though the flow'rs of the gar - den have clos'd e-v'ry
Se de' fio - ri il vi - go - re la se - ra vien

Cl. & Fag.

one, The rose of the heart blooms in love's ri - sing sun.
men, Un vi - vi-do ar-dor Sem-pre a noi bril-la in sen.

Fl. & Cl. *f* *Fag. sustain.*

Al, al, al, al, al, al, Soon will Zee - nab be far From the drear An-de -
Ah, ah, ah, ah, ah, ah, Pa - go or or sa-ra il cor, Del ti - ran - no cru -

p *Strings only.*

- rùn, of the cru - el Ser - dar, From the drear An-de - rùn of the cru - el
- del fia de - lu - so il cor, Del ti - ran - no cru - del fia de - lu - - -

Cl. & Fag.

tr

Ser - dar! Al, al, al, al, al, al, . . al, al, al, ... al,
- so il cor. Ah, ah, ah, ah, ah, ah, . . ah, ah, ah, ... ah,

Cl. & Fag. *mf*

tr

al, al, al, al, al, al, al, al, al!
ah, ah, ah, ah, ah, ah, ah, ah, ah.

Fl. *tr* *tr* *tr* *8va.*

ff *Strings arco.* *ff*

Al, al, al, al, al, al! 'tis the neigh of his steed, Al, al, al, al, al, al!
Ah, ah, ah, ah, ah, ah! Gia ni - tri - sce il de - strier! Ah, ah, ah, ah, ah, ah!

p

Strings pizz.

Oh, prove my good barb, thou art wor - thy thy breed!
Ah vo - li e dia pro - ve del suo gran po - ter.

Cl.

Now o'er the salt de - sert we fly like the
Le i - no - spi - ti a - re - ne, ve - lo - ci var -

Cl. & Fag.

wind; And our fears fade as fast as the tur - rets be - hind,
- chiam, Si di - le - gna il ter - ror, si ri - con - so - li il cor,

Fl. & Cl.

f *Fag. sustain.*

Al, al, al, al, al, al, we the fron - tier have won, And may laugh at the
Ah, ah, ah, ah, ah, ah, ec - co sal - vo gia siam, Del ti - ran - no cru -

p

Strings only.

lord of the drear An-de-rûn, And may laugh at the lord of the drear
- del fia de-lu-so il cor, Del ti-ran-no cru-del fia de-lu- - -

Cl. & Fag.

f

tr

An-de-rûn! Al, al, al, al, al, al, . . al, al, al, ... al,
- so il cor. Ah, ah, ah, ah, ah, ah, . . ah, ah, ah, ... ah,

Cl. & Fag.

mf

tr

al, al, al, al, al, al, al, al, al!
ah, ah, ah, ah, ah, ah, ah, ah, ah.

Fl.

tr tr tr 8va.

ff Strings arco.

ff

Enter Sherasmin in a gardener's dress, with a spade in one hand, and a basket of flowers in the other.

SHERASMIN.——Well, Fatima.—Here am I in the garb of my new occupation. Hast seen our master this way?

FATIMA.—No, he is gone into the city. Ah! Sherasmin, how kind it was of him to buy us both, our lot would have been truly miserable had we been separated. O, that our poor lord and lady—

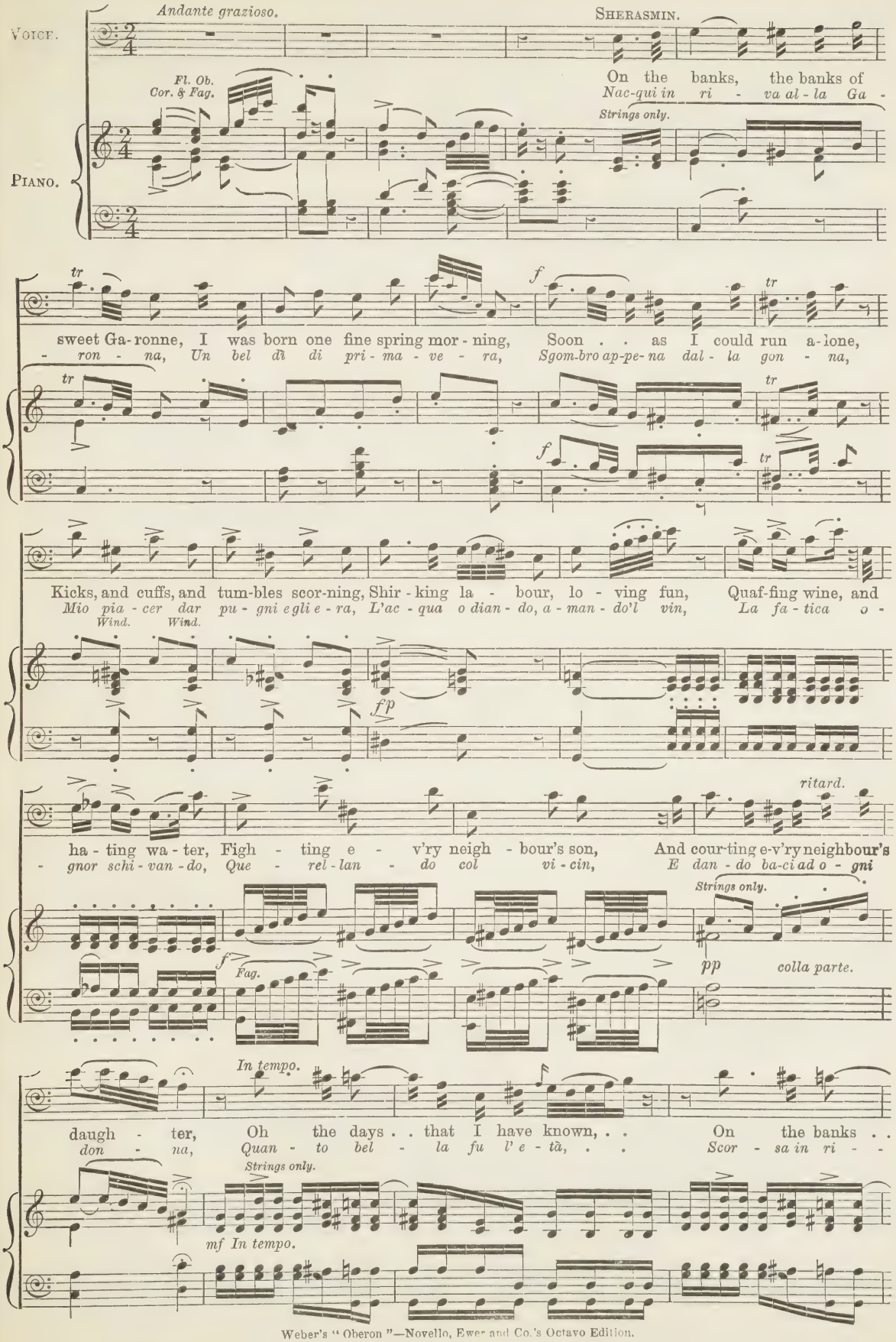
SHERASMIN.—Ah! that's a bad business, Fatima, but not so bad I hope as it seems. I have a strong faith in that fairy! Even if the magic horn be lost, the giver is as powerful as ever, so let us make up our minds to be happy; there's a good deal in that I can tell you. Oh, the merry days I have seen in my time, and I hope to see some more yet, Fatima.

SCERASMIN.—*O Fatima, or qui sono nel costume*
Del novello mio posto.
Hai visto il giardinier?

FATIMA.—*No, ei parti per la città.*
O Scerasmin entrambi ei ne comprò.
O qual bontà!
Ben tristo saria stato il destin nostro,
Di viver separati!!
E i poveri padroni!

SCERASMIN.—*Cruda sorte davver, mia cara Fatima,*
Ma di speranze ancor privo non sono
Gran fede ancor in quello spirto io pongo
Anche il perduto corno io trovar spero,
Dunque t' affida e poni il core in pace,
Molti bei dì gia vidi a' tempi miei
E teco ora non temo.
Altri giorni ridenti ancor godremo.

No 17. DUET.—"ON THE BANKS OF SWEET GARONNE."



. . of sweet Ga-ronne, Oh the days that I have known, that I have known, On the banks . . of
- - va al-la Ge-ron - na. Quan-to bel-la fù l' e - tà, si fù l' e - tà, Scor-sa in-ri-va al-la Ga -

f *p*

sweet Garonne, On the banks . . of sweet Ga-ronne. FATIMA. On the
- ron - na, Scor-sa in ri-va al-la Ga - ron - na. Sul - le

Fl, Ob. & Fag. *Fl.*

Strings pizz.

pp con 8ve. ad lib.

waves of Bun-de-mir, First I saw . . the sunbeams qui - ver, There I wan - der'd, year by
ri - ve al Bun-de-mir, Ven-ni al mon - do un bel mat - ti - no, Mai non eb - bi al-tro so -

Fag.

year, On the banks of that fair ri - ver. Roam-ing with my roam-ing race, Where-so -
- spir Che al bel fiu - me star vi - ci - no, I - va er - ran - do o - ve sco - pri - va U - na

Fl. with voice. *Ob.* *Fag.*

- e'er the date tree lur'd them, Or a gree-ner res-ting place, Pas-ture for their flocks en -
fron-da un' er - ba un fio - re, Che pa - stu - ra al greg-ge of - fri, Sem - pre tut - ti i miei so -

Fl. & Ob. with voice.

Strings.

- sur'd them. Never knew I grief or fear On the banks of Bun - de - mir, on the
- spi - ri. Fu-ron pres - so al Bund - e - mir, Sem-pre tut - ti i miei so - spir Fu-ron

Vln. Ob. Fag.

SHERASMIN.

banks of . . Bunde - mir! Times have al-ter'd, mis-tress mine!
pres - so al Bunde - mir! Tut - to il tem - po ne ra - pì.

Wind sustain. Strings. Strings arco.

FATIMA. SHERASMIN.

Fled is for-tune's sun - ny wea-ther, We are slaves! slaves! Yet why re - pine? While, my
I bei gior - ni son sva - ni - ti, Schia-vi siam, Schiavi! E sia co - si, Men-tre a-

ff

ten. pp

dear, we're slaves to - ge - ther! . . . Let's be mer-ry while we may;
- mor, vi - viam u - ni - ti! . . . . Stia-mo al - le - gri, fug - ga il duol,

Cor. Strings. pp

Allegro.

f p

Let's be merry while we may, let's be mer - ry, let's be mer - ry, Love our song, and
Stia-mo al-le-gri, fug - ga il duol, Stia-mo al-le - gri, stia - mo al-le - gri, Che la spe - me

p f p

joy the cho-rus, joy the cho-rus, joy . . the cho - rus, Dance and sing, and sport and play, While
vi - ver suol, si, che la spe - me vi - ver suol, si vi - ver suol, si vi - ver suol, pur

FATIMA. *con grazia.*

Let's be mer-ry while we may,
Stia - mo al-le - gri, fug - ga il duol,

hope still bright - ly shines be - fore us. Let's be mer-ry while we may,
sem - pre in mez - zo del do - lo - - re. Stia - mo al-le - gri, fug - ga il duol,

Fag.

let's . . be mer - ry, Love our song and joy the cho - rus,
stia - - mo al-le - - gri, Fug - ga il duol, si fug - ga il duol, si

let's be mer - ry, let's . . be mer - ry, Love our song and joy the cho - rus,
stia - - mo al - le - - gri, stia - - mo al - le - gri, Fug - ga il duol, si fug - ga il duol, si

Fl. Ob. & Cor.

joy . . the cho - rus, Dance and sing, and sport and play, While
fug - ga il duo - lo, Stia - mo al - le - gri, e fug - ga il duol, La

joy the cho - rus, joy . . the cho - rus. Dance and sing, and sport and play, While
fug - ga il duo - lo, Stia - mo al - le - gri, stia - mo al - le - gri e fug - ga il duol, La

Fl. tacet.

hope shines bright - ly still be - fore us, still bright-ly shines be -
spe - me mai non muor, non muo - re, la spe - me mai non

hope shines bright - ly still be - fore us, still bright-ly shines be -
spe - me mai non muor, non muo - re, la spe - me mai non

Viol. 2. *Viol. 1.*

leggiermente.

- fore us, bright- ly shines be - fore us, Let's be mer - ry while we
muo - re, ma - i mai non muo - re, No la spe - me mai non

- fore us, bright-ly shines be - fore us, Let's be mer - ry while we
muo - re, ma - i mai non muo - re, No la spe - me mai non

Viol. 2. *Viol. 1.*

fp

may, let's be mer - ry while we may, . . let's be mer - - ry,
muor, no la spe - me mai non muor. . . stia - mo al - le - - gri,

may, let's be mer - ry while we may, . . *f* let's . . be mer - ry,
muor, no la spe - me mai non muor, . . stia - mo al - le - gri,

fp *Fl. Ob.* *f* *Fag.*

let's . . be mer - ry, Dance and sing, and sport and play, dance and sing, and
stia - mo al - le - gri, Fug - ga il duol, si fug - ga il duol, fug - ga il duol, si

let's be mer - ry, Dance and sing, and sport and play, dance and sing, and
stia - mo al - le - gri, Fug - ga il duol, si fug- ga il duol, fug - ga il duol, si

Vln. *Fl.* *Ob.* *fz* *fz*

Cor. *Fag.*

sport and play, While hope shines bright-ly still be-fore us, hope shines bright-ly still be-fore
fug-ga il duol, La spe-me mai, no mai non muor la spe-me mai, no mai non muo-

sport and play, While hope shines bright-ly still be-fore us, hope shines bright-ly still be-fore
fug-ga il duol, La spe-me mai no mai non muor la spe-me mai, no mai non muo-

Strings only.

p

us, mer-ry, mer-ry, Let's be mer-ry while we may,
-re, ma-i, ma-i, Stia-mo al-le-gri, fug-ga il duol,

ff *p*

us, mer-ry mer-ry, Let's be mer-ry while we may,
-re, ma-i, ma-i, Stia-mo al-le-gri, fug-ga il duol,

Fag.

p

let's . . be mer-ry, Love our song, and joy the cho-rus,
stia-mo al-le-gri, Fug-ga il duol, si fug-ga il duo-lo,

f *p*

let's be mer-ry, let's . . be mer-ry, Love our song, and joy the cho-rus,
stia-mo al-le-gri, stia-mo al-le-gri, Fug-ga il duol, si fug-ga il duo-lo,

Wind.

f *p*

joy . . the cho-rus, Dance and sing, and sport and play, While
fug-ga il duo-lo. Stia-mo al-le-gri e fug-ga il duol, La

f

joy the cho-rus, joy . . the cho-rus, Dance and sing, and sport and play, While
fug-ga il duo-lo, stia-mo al-le-gri, stia-mo al-le-gri, e fug-ga il duol, La

f *mf*

hope shines bright-ly still be - fore us, While hope shines bright-ly still be - fore
spe - me mai, no mai non muo - re, La spe - me mai, no mai non muo -

hope shines bright-ly still be - fore us, While hope shines bright-ly still be - fore
spe - me mai, no mai non muo - re, La spe - me mai, no mai non muo -

us. Let's be mer - ry while we may, Love our song, and
- re. Stia - mo al - le - gri, fug - ga il duol, Stia - mo al - le - gri,

us. Let's be mer - ry while we may, Love our song, and
- re. Stia - mo al - le - gri, fug - ga il duol, Stia - mo al - le - gri,

f

joy the cho - rus, Love our song, and joy the cho - rus, joy the cho - rus, joy the cho - rus.
fug - ga il duol, si fug - ga il duol, si fug - ga il duol, al - le - gri stia - mo, fug - ga il duo - lo!

joy the cho - rus, Love our song, and joy the cho - rus, joy the cho - rus, joy the cho - rus.
fug - ga il duol, si fug - ga il duol, si fug - ga il duol, al - le - gri stia - mo, fug - ga il duo - lo!

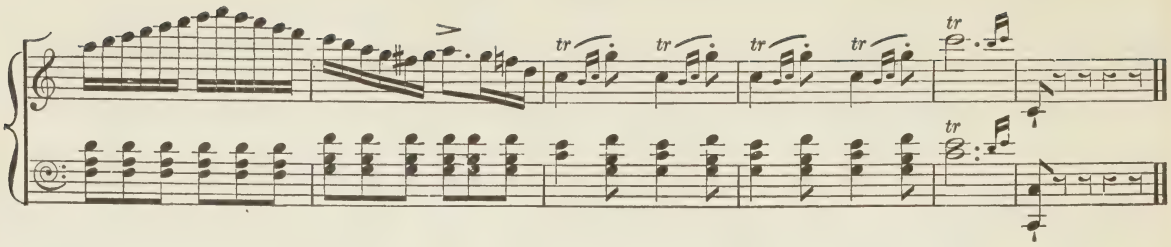
Wind.

f

(Exeunt.)

Tutti.

ff



Puck descends with Sir Huon.

PUCK.—Seven times hath blush'd the morn,
Since thy love was from thee torn;
Seven times the sun hath set,
Since thine eyes his light hath met.
Now in port the bark doth ride,
Which contains thy captive bride.
Wake!—a faithful friend is nigh!
Back to fairy-land I fly. [*exit Puck.*

[*Sir Huon wakes, starts up, and looks around him with amazement.*]

Enter Sherasmin.

SHERASMIN.—Holy St. Denis! who is this? my master, or his ghost!
SIR HUON.—Sherasmin!
SHERASMIN.—It is! It is my dear master! alive! I shall go crazy with joy!
SIR HUON.—My faithful Sherasmin! Where are we? And how came we hither?
SHERASMIN.—By the mass I cannot tell how you came, sir, but Fatima and I were picked up by a corsair and sold here in Tunis to the Emir's gardener.
SIR HUON.—In Tunis? I am in Tunis with thee and Fatima?
SHERASMIN.—That's for certain; but where's my lady!

SIR HUON.—Alas! I know not. A band of pirates tore her from the rock on which the waves had cast us.

Enter Fatima.

FATIMA.—Oh Sherasmin! such tidings! Mercy on me, Sir Huon!
SHERASMIN.—Alive, and well! Praised be the kind fairy!
FATIMA.—O joy! and came my lord with my lady?
SIR HUON.—With Rezia! alas! I know not in whose power she pines!
FATIMA.—Wonder on wonder then! for 'twas of her I came to speak,—my lady is in Tunis!
SIR HUON *and* SHERASMIN.—Here! In Tunis.
FATIMA.—This morning a bark came into port and within this hour the captain has presented to the Emir a lovely lady found on a desert island. The crew have blazoned her beauty through the city and from their description I feel satisfied that it is the Princess.

SIR HUON.—Yes! yes! 'tis she; my conscious heart assures me 'tis my Rezia. Your counsel, my kind friends, what's to be done?

SHERASMIN.—I will pray Ibrahim to take you also into his service, and if I succeed you must e'en be content to dig beside your poor Sherasmin till time and fate shall favour our enterprise. Come in, sir; the old man is from home at present; ere he return we must find you some humbler garb than this.

PUCK.—*Gia sette volte è in ciel l' albor venuto*
Dal dì che ti fu tolta la tua bella.
Gia sette volte è in mare il sol caduto
E non hai visto l' una e l' altra stella.
S' appressa al porto or un vascel perduto
Che al sen ti reca la regal donzella
Sorgi...Sul tuo destin veglia un amico.
Io volo al dolce mio soggiorno antico.

SCERASMIN.—*Per San Dionigi, il mio Signore io vedo!*
O l' ombra sua soltanto?
SIR UGO.— *Scerasmino!*
SCERASMIN.—*È desso, è desso, è 'l mio Signor davvero*
E sano e salvo, oh gioia!
SIR UGO.—*Mio fido Scerasmin, qual loco è questo?*
E come noi qui siamo?
SCERASMIN.—*Colla carta additar io nol potrei,*
Ma da corsari io fui
Con Fatima predato, e quivi in Tunisi
Al giardiniere dell' Emir venduti.
SIR UGO.—*In Tunisi? in Tunisi son io*
Con Fatima e con te?
SCERASMIN.—*Non v' è alcun dubbio,*
Ma la sovrana mia dove or si trova?
SIR UGO.—*Aimè? non so. Una banda di pirati*
La rapir dallo scoglio,
Ove il furente mar ne aveva gettati.

FATIMA.—*Oh, Scerasmin non sai, non sai! Sir Ugo!*

SCERASMIN.—*È sano e salvo. Alla cortese Fata*
Porgiamo grazie e lodi.
FATIMA.—*O gioia, e venne ei quì con la sua sposa?*
SIR UGO.—*La sposa mia! Chi sa dov' essa or geme.*

FATIMA.—*Maraviglia maggior, di lei veniva*
Quivi a dir che in Tunisi si trova.
SIR UGO *e* SCERASMIN.—*Qui, in Tunisi!*
FATIMA.— *Sta man nel porto entrava*
Una barca, e non è trascorsa un ora
Che il capitano presentò all' Emiro,
Donna di gran beltà, che fu trovata
Sovr' isola deserta. I rapitori
Per la città la proclamaro, e certa
Io son dalla beltà che udii descritta,
Ch' altra non è, se non la principessa.
SIR UGO.—*Sì, sì, ne son sicuro. Il cor mel dice*
È la mia sposa. Amici,
Dite, che far degg' io?
SCERASMIN.—*Io vo pregar il giardinier che al suo*
Servigio voi pur prenda,
E quando ciò succeda.
Dovete esser contento
Di lavorar con me
Infin che il tempo e l' occasion non viene
Propizio all' intrapresa.
Andiam, mio Sire. Il vecchio or non è in casa
Convien, pria che non torni,
In abiti vestirvi meno adorni.

No. 18. TERZETTINO.—"AND MUST I THEN DISSEMBLE?"

Allegro moderato. HUON.

And must I then dis - sem-ble?
E si - mu - lar io de - vo?

SHERASMIN.

No
O

Allegro moderato.

PIANO.

ff *p* *ff*

But let the ty-rant trem - - ble, let the ty-rant trem - ble, Un-
Ma tre - mi il fier ti - ran - - no, tre - mi il fier ti - ran - no, I -

o-ther hope I know.
spe - me più non v' ha.

p pizz. *Cor. sustain.* *p* *trem.* *f* *f* *Fag.* *f*

FATIMA. *dolce.*

View - less Spi - rit of pow'r and light,
O pos - sen - te be - ne - fat - tor,

- scath'd he shall not go, un - scath'd he shall not go!
- - nul - to non an - drà, I - nul - to non an - drà.

p *f* *Fl.* *Clar.* *p*

Thou who mak'st vir - tue and love thy care, Re - store to the best and the bra - vest knight The
Che pro - - teg - gi il pu - ro a - mo - re Ad un sì ma-gna - ni - mo ca - va - lier, Deh

fon - dest and fai - rest of all the fair. Spi - rit a - dor'd! . . .
ren - di l'og - get - - to del suo pen - sier. Ge - nio pos - sen - - - te,

HUON.

Spi - - rit . . . a - dor'd! . .
Ge - nio pos - sen - - - te,

SHERASMIN.

Spi - rit a - dor'd!
Ge - nio pos - sen - te,

pp *mf*

Wood. Cor. Trombe. & Timp.

Strike on our . . . part! Bless the good sword, And the faith - ful
Col . . . tuo fa - vor Deh tu se - con - - da il suo va - -

Strike on our . . . . part! Bless the good sword, And the faith - ful
Col . . . tuo fa - vor Deh tu se - con - - da il mio va - -

Strike on our part! Bless the good sword, And the faith - ful
Col tuo fa - - - vor Deh tu se - con - - da il suo va - -

f *p*

heart. Spi - rit a - dor'd, Strike on our . . part,
- - lor. Ge - nio pos - sen - - - te, col tuo fa - vor,

heart. Spi - rit a - dor'd, Strike on our . . part,
- - lor. Ge - nio pos - sen - - - te, col tuo fa - vor,

heart. Spi - - - - - rit a - dor'd, Strike . . . . on our
- - lor. Ge - - - - - nio pos - sen - - te, ... col tuo fa -

Fag.

Trombone pp

Bless the good sword and the faith - ful heart, Spi - rit a - do - red,
Deh, tu se - con - da il suo va - lor, Ge - nio pos - sen - te,

Bless the good sword and the faith - ful heart, Spi - rit a - do - red,
Deh, tu se - con - da il mio va - lor, Ge - nio pos - sen - te

part, Bless the good sword and the faith - ful heart, Spi - rit a - do - red,
- vor, Deh, tu se - con - da il suo va - lor, Ge - nio pos - sen - te,

Cl. *Tromba.* *Fag.*

Strike on our . . part, Spi - rit a - do - - red, Bless the good sword and the
Col . . tuo fa - vor, Deh tu se - con - da il suo va - lor, Deh, tu se - con - da il

Strike on our . . part, Spi - rit a - do - - red, Bless the good sword and the
Col . . tuo fa - vor, Se - con - da il mio va - lor, Deh, tu se - con - da il

Strike on our . . part, Spi - rit a - do - - red, Bless the good sword and the
Col . . tuo fa - vor, Se - con - da il suo va - lor, Deh, tu se - con - da il

pp Strings.

(Exeunt.)

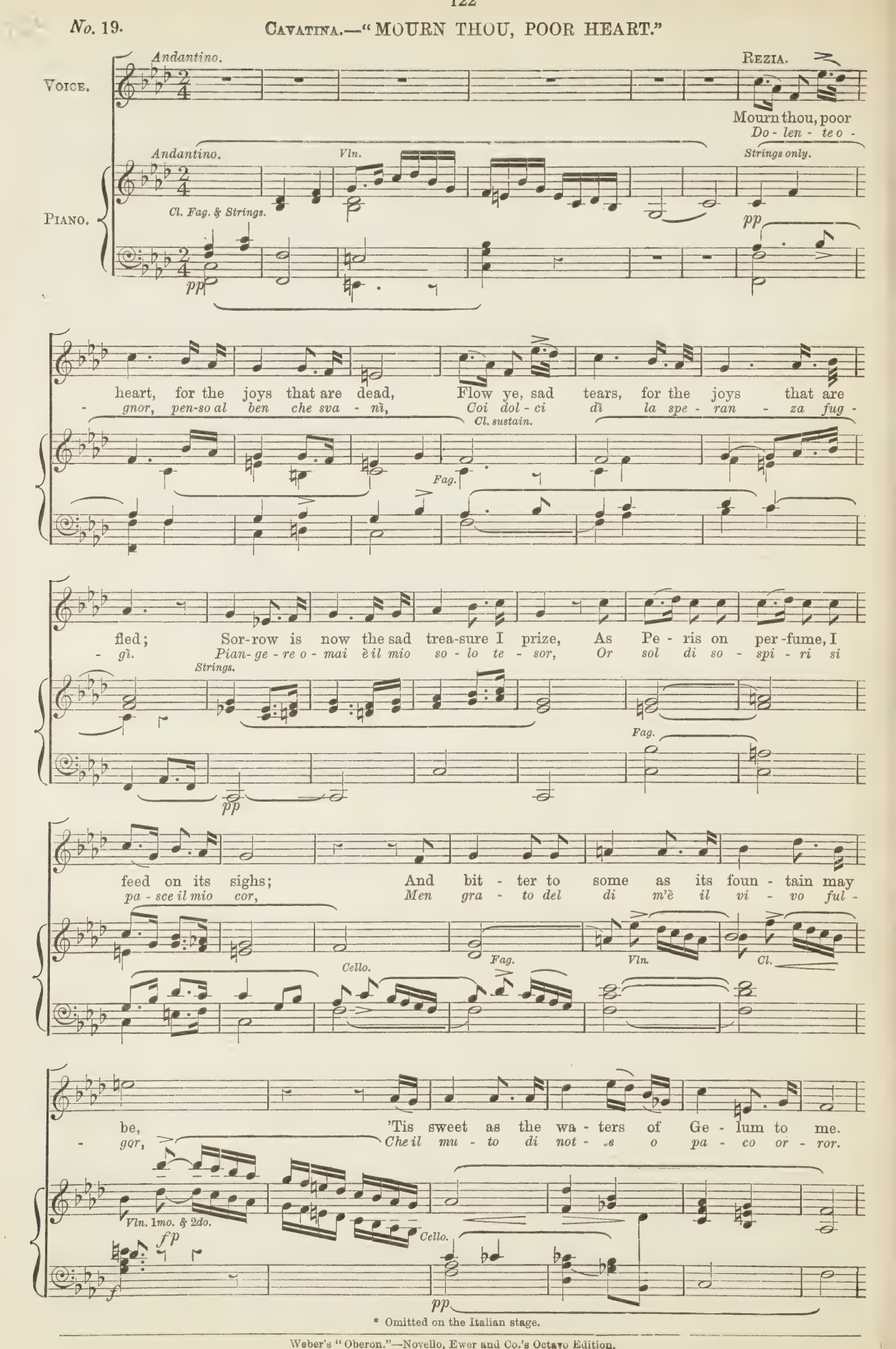
faith - ful heart.
suo va - lor.

faith - ful heart.
mio va - lor.

faith - ful heart.
suo . . va - lor.

Wind. *dolce.* *Fl.* *Cor.* *Tromba.* *Trombone.*

No. 19. CAVATINA.—"MOURN THOU, POOR HEART."



* Omitted on the Italian stage.

dolce.

Ye that are bask-ing in plea-sure's gay beam,
Voi che vi - ve - te in grem - bo al pia - cer,

Strings. Cl. Fag. sustain.

2 Cl.

Cello. dolce.

Ye that are sail - ing on hope's gol - den stream, A cloud may come o'er
Cui fu del fa - to pro - pi - zio il po - ter, Dei ful - mi - ni al chia -

ye, a wave sweep the deck, And pic - ture a fu - ture of dark - ness and
- ror, Del tuo - no al fra - gor, po - tri - a la te - ma tur - bar - vi del

f ff p

wreck! But the scourge of the de - sert o'er my heart hath
cor. Ma per me e - sau - ri - ta è la fon - te del

Vln. Strings. pp Viola.

pass'd, And the tree that's bligh - ted fears no se - cond blast,
duol, Ca - de in-van il ful - min sul de - ser - to suol.

Vlns. Cello. Fag. Vln. Cl. fp f

And the tree that is bligh - ted fears no se - cond blast,
Ca - de in - va - no il ful - min sul de - ser - to suol,

Cl. & Fag. *2 Cl.* *Fag.* *pp* *pp*

fears no se - cond blast, fears no se - cond blast.
spe - me e ti - mor, Ah fug - gir dal cor.

Vln. & Cl. *Cello.* *Strings.* *pp* *Fag.* *2 Cl.*

An apartment in the harem of the Emir.

A female slave lifts the curtain of one of the smaller doors and looks about her cautiously, then beckons, and enters followed by Sir Huon muffled in a Moorish mantle.

SIR HUON.—Where is she, gentle guide! Where is my love!

[*the slave signs to him to remain there and he shall behold her, then retires through curtains of centre arch.*

SIR HUON.—My mind misgives me! Should it not be Rezia who has sent this silent messenger, and yet who else? No, no, it must be she! The eye of love can pierce through all disguise and she has gained this slave to bring me to her! Yes! my own true Rezia, a few brief seconds and I shall clasp her again to this devoted heart!

UGO.— *Dov' è la guida mia, dov' è 'l mio amore.*

O il cor m' illude, o Rezia tu sei
Che questo muto messagger m' invii
Ah! si, sei tu, l' occhio d' amor penetra
Ogni segreto, ed ella
Ha la schiava sedotto
Perchè mi guidi a lei, si Rezia mia
Ancor poche brevi ore.
E ancor ti stringerò sovra il mio core.

No. 20. RONDO.—"I REVEL IN HOPE AND JOY AGAIN."

VOICE. HUON.

Allegro vivace assai.
Wood, Corni & Strings.

I re - vel in hope and
Di spe - me un fior io

Strings.

PIANO. *ff* *p*

joy . . . a - gain, A ray shines o - ver my brea - - - king
ve - - - do an - cor, Bril - lar sul mio do - len - - - te

chain, Beams like a bea-con, the gloom a - - bove, And
cor, Splen - de un a - stro sul mio cam - mi - - no

lights . . . my path to my la - - dy love! I re-vel in
Che al mio bel nu - me mi fa . . . vi - cin Ri - tor-na al -

Cor. & Fag. *Cl.* *Vln.* *Ob.* *Fl.*

hope and joy a - - gain, A ray shines o-ver my brea - king
- fin la spe - me al sen ai vo - ti ar-ri - de il ciel . . . se -

Cl. *Vln. Fl.*

chain, Beams like a bea - con the gloom a - bove, And lights the path to my
- ren. Rag - gio a - mi - co di - sgom - bra l'or- ror, Bril - lar, bril - lar sul

Wind. *Strings.* *Wind.* *mf Strings.*

la - dy love, to my la - dy love. I re - vel in hope and joy . . . . . a -
mio . . do - len - te, do - len - te cor. Di spe - me un fior io ve . . . . . do an -

pp *Strings Cl. & Fag.*

- gain, A ray shines o - ver my brea - - king chain, Beams like a
- cor, Bril - lar sul mio do - len - - - te cor, Splen - de un

bea - con the gloom a - bove, And lights my path, and lights my path to my
a - stro sul mio cam - mim, Che al mi - o, bel . . . nu - me mi

ff

tr

la - dy love, to my la - dy love!
fa vi - cin, si mi fa vi - cin.

Tutti.

ff

ff

I feel like a
Qual fon - te io

f

Cor. Fag.

moun - tain stream set free From the stern frost spi - rit's mas - te - ry.
son che sen - za fren . . . Dall' a - spro gel di - sciol - to il piè.

Ru - shing down from its roc - ky height, Lea - ping and
Di giù del mon - te cor - ren - do vien Vi - ta e pia -

Fl. & Vln.

spar-kling in wild . . de - light, Lea - ping and spar - kling in
- ce - re re - can - do al sen Vi - ta e pia - ce - re re -

wild de - light, lea - ping and sparkling in wild, in wild de - light, Lea - ping and
- can - do al sen, vi - ta e pia - cer, e pia - cer re - can - do al sen, vi - ta e pia -

tr

sparkling in wild de - light, in wild de - light.
- ce - re re - can - do al sen, re - can - do al sen.

Tutti.

I re-vel in hope and joy a -
Ri - tor-na al - fin la spe - me al -

pp

- gain, I re - vel in hope . . . and joy a - gain, I re - vel in hope and joy a -
sen, Ai vo - ti ar - ri - de il ciel se - ren, ai vo - ti ar - ri - de il ciel se -

f

- gain, I re - vel in hope and joy . . . a - gain, I
- ren, Di spe - me an - cor ri - vi - - - ve un fior, Il

p

Fl. Fag.

seek my love as that stream . . . the main, They shall
ciel mi col - ma del su - - o fa - vor, Il ru - scel al

Ob. Fag.

Vln.

turn the tide with sil - ken glove, . . Ere they bar . . my way to my
- mar . . . più il suo cor - so a - vrà, . . . Pria ch'io mai la - sci se - guir la

la - dy - love, Ere they bar my way . . to my la - dy - love.
mia bel - tà, Pria ch'io mai ch'io mai . . la - sci la mia bel - tà.

Tutti.

ff

I re - vel in hope and joy a - gain, I seek my love as that
Di spe - me an - cor ri - vi - ve un fior, Il ciel mi col-ma del

stream the main: They shall turn the tide with a sil - - ken
suo fa - vor, Il ru - scel al mar più'l suo cor - so a -

tr.

p

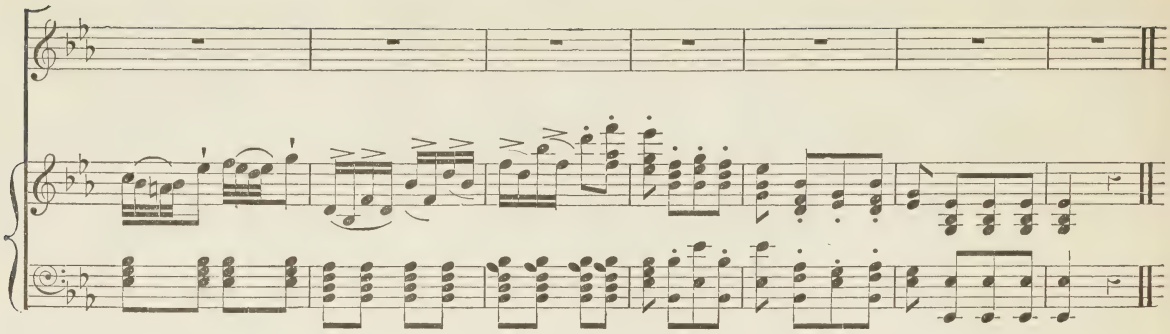
glove, Ere they bar my way to my la - - dy - -
- vrà, Pria ch'io ma - - i la - - sci la mia bel -

f *ff*

- love, ere they bar my . . . . way . . . . to my la - dy - -
- tà, Pria ch'io ma - i . . . . . la - sci la mi - a bel -

- love, ere they bar my way to my la - - dy - love.
- tà, ch'i - o ma - i la - sci la mia bel - tà.

f *ff* *ff*



She comes not yet; how torturing is this suspense.

[*the curtains of the arch open suddenly and discover Roshana reclining in a brilliantly lighted recess, and covered with a rich veil.*

Ah! she is there! my love! my life!

[*rushing to her as she rises and unveils herself.*

Merciful powers! I am betrayed!

E ancor non vien, o quanto il cor tormenta
Lo star così sospeso.
Eccola! Oh, gioia!
Onnipotente ciel! Io son tradito!

ROSHANA.—Thou hast no cause for fear. I love thee, Christian! Let not thy colder nature start at the avowal. The passions of the daughters of Africa burn as fiercely as the sun which blazes over them! Two of the wildest now rage within my breast—vengeance and love! Nerve but thine arm to gratify the first, the latter shall reward thee beyond thy most sanguine wishes!

SIR HUON (*aside*).—Whither has my rashness led me!

ROSHANA.—I will lead thee this night to the couch of Almanzor. When his brain swims with the forbidden wine, and his lids are heavy with the fumes of the banquet, stab him to the heart!

SIR HUON.—Never! If Almanzor has wronged thee, lady, give me a sword and let me hand to hand strive with the tyrant! I will shed my blood freely to right an injured woman, but am no assassin to stab a sleeping man!

ROSHANA.—Destruction to my hopes! But shall this be? Shall I be baffled thus? Come all ye arts of woman to my aid! He must be more or less than man if he break through the net I cast around him.

[*she claps her hands, a troop of dancing girls and female slaves enter and surround Sir H. with garlands, one presents him with a goblet of wine.*

ROSANA.—*Causa a temer non hai. Amo i Cristiani*
E s' il tuo freddo cor non vien sorpreso
Al mio sincero dir, sappi che in seno
Delle Africane figlie
Al par del sol che su lor splende, ardenti
Son le passioni, e due delle più forti,
Combatton nel mio cor; vendetta e amore.
Arma il tuo braccio ond' io sfoghi la prima
E l' altra poi sarà la tua mercede.

SIR UGO.—*Ah dove, o ciel mi trasse*
L' ardir mio temerario?

ROSANA.—*In questa notte istessa, aprir ti voglio*
La stanza d' Almazor,
E allor che il vino e i fumi del banchetto
Gli peseran sui lumi,
Tu il ferisci nel cor.

SIR UGO.—*Ah no, giammai, e se Almazor ti offese,*
Dammi una spada, e mano a man con esso
Combatterò che a vendicar tuoi torti
Tutto il mio sangue io dono
Ma uccider un dormente,
No, un assassin non sono.

ROSANA.—*O mia tradita speme!*
Così n' andranno i miei sospiri al venio.
Arti femminee tutte,
Venite in mio soccorso
O più d' un uom, o men di lui tu sei,
Se resister tu puoi ai vezzi miei.

No. 21. CHORUS AND BALLET.—"FOR THEE HATH BEAUTY."

Slaves, dancing girls, &c.

Allegretto.

Cor. Fag. 2, Triangle & Strings.

Cl. Fag. 1.

PIANO.

p

dolce.

Ob. *Fl.* *Cl.* *Fl. Ob. &c.*

Vlns. & Viola tacent.

1st TREBLE.

f

For thee . . hath beau - ty, hath beau - ty deck'd her

Per te . . pom - po - sa ri - splen - de la bel -

2nd TREBLE.

f

For thee . . hath beau - ty, hath beau - ty deck'd her

Per te . . pom - po - sa ri - splen - de la bel -

ALTOS.

f

For thee . . hath beau - ty, hath beau - ty deck'd her

Per te . . pom - po - sa ri - splen - de la bel -

tr *Wind.* *Wind only.*

f *Strings.*

dolce.

bow'r, . . For thee . . .

tà, . . Per te . . .

dolce.

bow'r, . . For thee . . .

tà, . . Per te . . .

dolce.

bow'r, . . For thee . . .

tà, . . Per te . . .

Tutti.

p *dolce.*

the cup of joy is
d'am - bro - - - - - sia, la taz - - - za col - ma

the cup of joy is
d'am - bro - - - - - sia, la taz - - - za col - ma

the cup of joy is
d'am - bro - - - - - sia, la taz - - - za col - ma

f

fill'd, Oh drain the draught and cull the flow'r,
stà, Ah, be - vi, t' af - fret - ta, Ah co - gli i bei fior.

f

fill'd, Oh drain the draught and cull the flow'r
stà, Ah, be - vi, t' af - fret - ta, Ah co - gli i bei fior,

f

fill'd, Oh drain the draught and cull the flow'r,
stà, Ah, be - vi, t' af - fret - ta, Ah co - gli i bei fior,

con 8ve.

f *f*

Fag. & Strings.

con 8ve.

Ere the rose be dead, and the wine be spill'd.
Fin che brilla La ro - sa, e il li - - quor.

Ere the rose be dead, and the wine be spill'd.
Fin che brilla La ro - sa, e il li - - quor.

Ere the rose be dead, and the wine be spill'd.
Fin che brilla La ro - sa, e il li - - quor.

ad. lib.

Tutti.

ff

ad. lib.

ff

HUON.

Hence!
No!

Strings only.

hence! the flow'rs ye prof - fer fair . . . . . Poi - son in their
no! *quel fior che a - sco - so in sen . . . . . Ce - la un*

trem.

fp *pp*

B. Trombone p

fra - grance bear; And the gob - let's pur - ple flood,
or-ri-do ve - len. *E nel fiot - to del bic - chier.*

f *fp* *fp*

Seems to me a draught of blood, ... And the
San - gue sol mi par ve - der. . . . . . *E nel*

cresc.

gob - - let's pur - - - ple flood Seems to me . . a
fiot - - to del . . bic - chier San - gue sol mi

CHORUS. *p*

draught of blood. . . . . When wo - man's eye with love . . . . .
par ve - der. . . . . Di va - ga don - na ai dol - - - - -

CHORUS.

With love . . . . .
A va - - - - -

CHORUS.

With love . . . . .
A va - - - - -

(He breaks from the garlands and is met by Roshana, who clings to him and prevents his flight.)

Cl. Cor. Fag. &c.

f *dolce.*

. . . . . is bright . . . Canst thou shun . . its witch - ing
- - - - ci ra - - - i No, re - si - - ster non po -

. . . . . is bright . . . Canst thou shun . . its witch - ing
- - - - ga don - - - - - na re - si - - ster non po -

. . . . . is bright . . . Canst thou shun . . its witch - ing
- - - - ga don - - - - - na re - si - - ster non po -

Fl.

light, ... Bea-rest thou the heart to flee, When her
- trai, ... Nè 'l tuo cor le ne - ghe - rai, Se ti

light, ... Bea-rest thou the heart to flee, When her
- trai, ... Nè 'l tuo cor le ne - ghe - rai, Se ti

light, ... Bea- rest thou the heart to flee, When her
- trai, ... Nè 'l tuo cor le ne - ghe - rai, Se ti

Cl. Fag.

Bassi.

white arms cir - cle thee? Bea - rest thou the
pre - me con - tro il sen. Nè 'l . . tuo cor le

white arms cir - cle thee? Bea - rest thou the
pre - me con - tro il sen. Nè 'l . . tuo cor le

white arms cir - cle thee?
pre - me con - tro il sen.

Strings. Clar. Fag. Strings.

f

heart to flee, When her white arms cir - cle thee?
ne - ghe - rai Se ti pre - me con - tro il sen.

f

heart to flee, When her white arms cir - cle thee?
ne - ghe - rai Se ti pre - me con - tro il sen.

f

When her white arms cir - cle thee?
se ti pre - me con - tro il sen.

Fl. Ob. etc. Tutti. senza Trombone.

f *ff*

HUON.

più vivace.

There is no beau - ty in wo - man's eye, . . . When it burns with un -
In vol - to a don - na non v' ha bel - tà, . . . Quan - do pu - ro in

Strings.

fp *fp*

- ho - ly bril - lian - cy! 'Tis like the glare of the sight - less
sen non por - ta il cor, Pa - ri a va - po - re lu - cen - - do

Fag. sust.

dead, When the soul which should kin - dle their orbs hath fled, There is no
va . . Ma fal - so e va - no è il suo splen - dor. Bei vez - zi e

fp *ff.* *Trombe*

charm . . . . that can yield de - light, In the wan-ton's hand,
sguar - - - - - di lu - sin - ghier Su no - bil cor

fp *fp* *ff* *fp*

Tymp.

be it ne - ver so white, Soo - ner its fin - gers should o'er me
non han - no al - cun po - ter, Ah, pria ch' io ce - da a va - na bel -

fp *pp*

stray When the worm hath ea - ten the flesh a - way!
- - td Il mio cor nel sen si ge - le - rà!

p *pp* *ff*

(*He escapes from Roshana, and is hastening to the entrance, when he is interrupted and surrounded by the dancing girls and slaves so that he cannot escape.*)

Cl. *Tempo 1mo.*

ritard. *Fag.* *Cor.* *p*

1st Treble. *dolce.*

Oh turn not a - way . . from the ban - quet of bliss, . . Oh
Ah pron - to t' as - si - di al lie - to con - vi - to, Ac -

2nd Treble. *dolce.*

Oh turn not a - way . . from the ban - quet of bliss, . . Oh
Ah pron - to t' as - si - di al lie - to con - vi - to, Ac -

Alto. *dolce.*

Oh turn not a - way . . from the ban - quet of bliss, . . Oh
Ah pron - to t' as - si - di al lie - to con - vi - to, Ac -

lose not a mo - ment so pre - cious as this! . . Re - mem - ber the
- co - gli il pro - pi - zio mo - men - to gra - di - to, Ti tor - ni al - la

lose not a mo - ment so pre - cious as this! . . Re - mem - ber the
- co - gli il pro - pi - zio mo - men - to gra - di - to, Ti tor - ni al - la

lose not a mo - ment so pre - cious as this! . . Re - mem - ber the
- co - gli il pro - pi - zio mo - men - to gra - di - to, Ti tor - ni al - la

sage who sung o'er his re - past: "How plea - sant were life if a
men - te del sa - vio il pa - rer Che bre - ve è la vi - ta, Deh

sage who sung o'er his re - past: "How plea - sant were life if a
men - te del sa - vio il pa - rer Che bre - ve è la vi - ta, Deh

sage who sung o'er his re - past: "How plea - sant were life if a
men - to del sa - vio il pa - rer Che bre - ve è la vi - ta, Deh

Strings.

sha - dow could last." Then, mor - tal, be hap - py, be
pen - sa al go - der. Ti tor - ni al - la men - te Del

sha - dow could last." Then, mor - tal, be hap - py, be
pen - sa al go - der. Ti tor - ni al - la men - te Del

sha - dow could last." Then, mor - tal, be hap - py, be
pen - sa al go - der. Ti tor - ni al - la men - te Del

Wind.

tr

Tutti senza Trombone.

happy, and laugh at the wise, . . Who know life's a sha - dow, yet
sa-vio del sa-vio il pa - rer, . . . che bre - ve è la vi - ta, Deh

happy, and laugh at the wise, . . Who know life's a sha - dow, yet
sa-vio del sa-vio il pa - rer, . . . che bre - ve è la vi - ta, Deh

happy, and laugh at the wise, . . Who know life's a sha - dow, yet
sa-vio del sa-vio il pa - rer, . . . che bre - ve è la vi - ta, Deh

ff

wait . . till it flies, . . Who know life's a sha - dow, yet
pen - - sa al go - der, . . Che bre - ve è la vi - ta, deh

wait till it flies, . . Who know life's a sha - dow, yet
pen - - sa al go - der, . . Che bre - ve è la vi - ta, deh

wait . . till it flies, . . Who know life's a sha - dow, yet
pen - - sa al go - der, . . Che bre - ve è la vi - ta deh

wait . . till it flies. For thee hath beau - ty . .
pen - sa al go - der. A te sor - ri - de . .

wait till it flies. For thee hath beau - ty
pen - sa al go - der. A te sor - ri - de

wait . . till it flies. For thee hath beau - ty
pen - sa al go - der. A te sor - ri - de

Fag.
Cl.

deck'd her bow'r, For . . thee the . . cup of . . joy is . . .
la bel - tà, per te d'Am - bro - sia la taz - za col - ma

deck'd her bow'r, For thee the cup of joy is
la bel - tà, per te d'Am - bro - sia la taz - za col - ma

deck'd her bow'r, For thee the cup of joy is . .
la bel - tà per te d'Am - bro - sia la taz - za col - ma

fill'd, Oh drain the draught, and cull the flow'r, Ere the
sta, t' af - fret - ta be - vi e co - gli i bei fior fin - che

fill'd, Oh drain the draught, and cull the flow'r, Ere the
sta, t' af - fret - ta be - vi e co - gli i bei fior fin - che

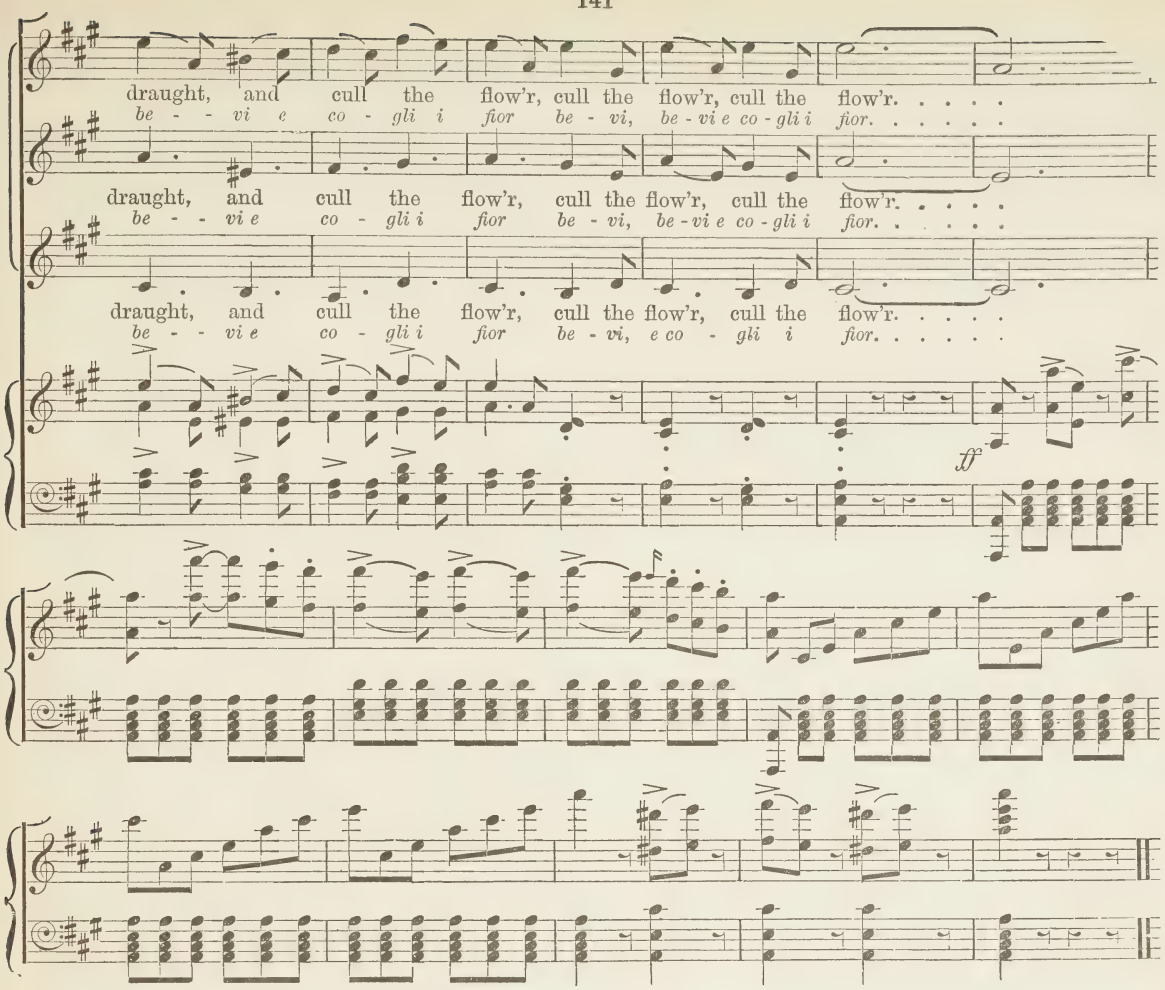
fill'd, Oh drain the draught, and cull the flow'r, Ere the
sta, t' af - fret - ta be - vi e co - gli i bei fior fin - che

Fl. & Cl.

rose be . . dead and the wine be . . spill'd, Oh . . drain the . .
bril - la la ro - sa e fer - ve il buon li - quor, t' af - fret - ta . .

rose be dead and the wine be spill'd, Oh drain the
bril - la la ro - sa e fer - ve il buon li - quor, t' af - fret - ta

rose be dead and the wine be . . . spill'd, Oh drain the
bril - la la ro - sa e fer - ve il buon li - quor, t' af - fret - ta



SIR HUON.—Off! let me pass!—Give way I say!
(*As he is about to force his way, the slaves disperse, and Almanzor enters, followed by some armed negroes. Roshana and the dancers fly in terror.*)

ALMANZOR.—Eternal curses! A man within these walls! Dog! In the palace court thou shalt be burned alive within this hour.
Enter Rezia. [*they seize Sir Huon*

SIR HUON.—Rezia!

ALMANZOR.—The lovely stranger!

REZIA.—At thy feet, Almanzor, I crave a first and only boon.

ALMANZOR.—Speak; it is thine.

REZIA.—Pardon for him thou hast but now condemned to a most cruel and unmerited death!

ALMANZOR.—How! for that vile slave who dared profane the harem. Waste not a thought upon a wretch like that.

REZIA.—Almanzor, hear me; he is my husband!

ALMANZOR.—Hah! thy husband! Praised be the Prophet! Now then, hear Almanzor! Smile upon my love, and I will not only spare his life, but load him with riches and give him safe conduct to his native land.

REZIA.—Never!

ALMANZOR.—Beware! the bowstring o'erstrained may break.

REZIA.—I fear thee not. The man I love would shame to live on terms so base, and I would rather share his dreadful fate, than free him from it by such infamy!

ALMANZOR (*furiously*).—Then be it so. Thou hast condemned thyself; for yield thou shalt, or mount the pile with him. Hence with them to the stake.

SIR HUON.—O heavy hour! [*slaves seize Rezia.*

REZIA.—O happy hour! Huon, we die together.
(*As the slaves are about to force them from the stage, the sound of the horn is heard. Almanzor becomes motionless, the slaves release Sir Huon and Rezia, and dance to the following*)

SIR UGO.—*Lasciate ch' io diparta.*

ALMAZOR.—*Maledizione! Un uomo in queste stanze!*
Entro il corso d'un ora
Nel cortil del palazzo arso egli sia.

SIR UGO.—*Rezia!*

ALMAZOR.—*La bella forestiera.*

REZIA. — *A tuoi piedi, Almazor*
La prima e sola grazia
Io vengo ad implorar.

ALMAZOR.—*Parla, che vuoi?*

REZIA. — *Perdon per quegli che poc' anzi a morte*
Hai condannato.

ALMAZOR.— *Come! per l' infido*
Che ha l' arem profanato!
Non gettare un pensier sovra costui.

REZIA. — *Odi Almazor, è quest' il mio consorte!*

ALMAZOR.—*Il tuo consorte! Il ciel laudato sia.*
Ora dunque m' ascolta,
Sorridi all' amor mio
E non solo la vita a lui concedo,
Ma il colmerò d' onori e di ricchezze
E salvo ed onorato,
Farò che alla sua patria ei sia scortato.

REZIA. — *Giammai!*

ALMAZOR.— *Bada a te stessa e ti rammenta*
Che l' arco troppo teso alfin si spezza.

REZIA. — *Io non mi prostro a patti così rei,*
Ed io con lui sul rogo
Prima morir potrei.

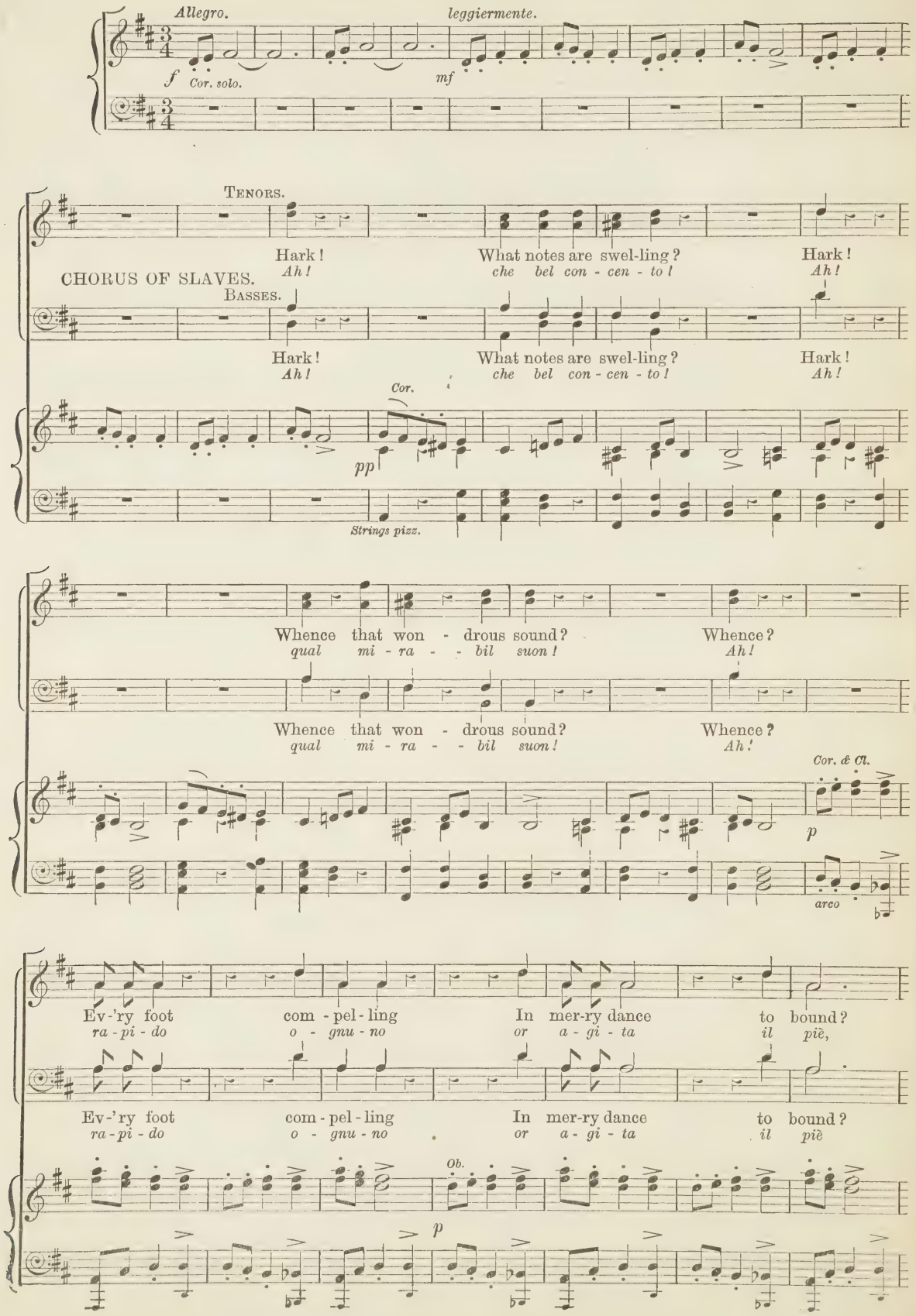
ALMAZOR.— *E questo sia*
Te stessa condannasti.
Insieme al suo consorte
Sia stretta al palo istesso,
Ambi sian tratti in un incendio a morte.

SIR UGO.—*O terribil momento*

REZIA. — *O giorno avventurato!*
Il mio destin ringrazio
Che moro al tuo bel lato.

K.

No. 22. FINALE.—"HARK! WHAT NOTES ARE SWELLING?"



E-v'ry foot com-pel-ling, In mer-ry dance to
E-sul-tan-do in gi-ro o-gnu-no mo-ve il

E-v'ry foot com-pel-ing, In mer-ry dance to
E-sul-tan-do in gi-ro, o-gnu-no mo-ve il

Fl. & Fag.

bound, Hark! hark!
piè, ah! ah!

bound, Hark! hark!
piè, ah! ah!

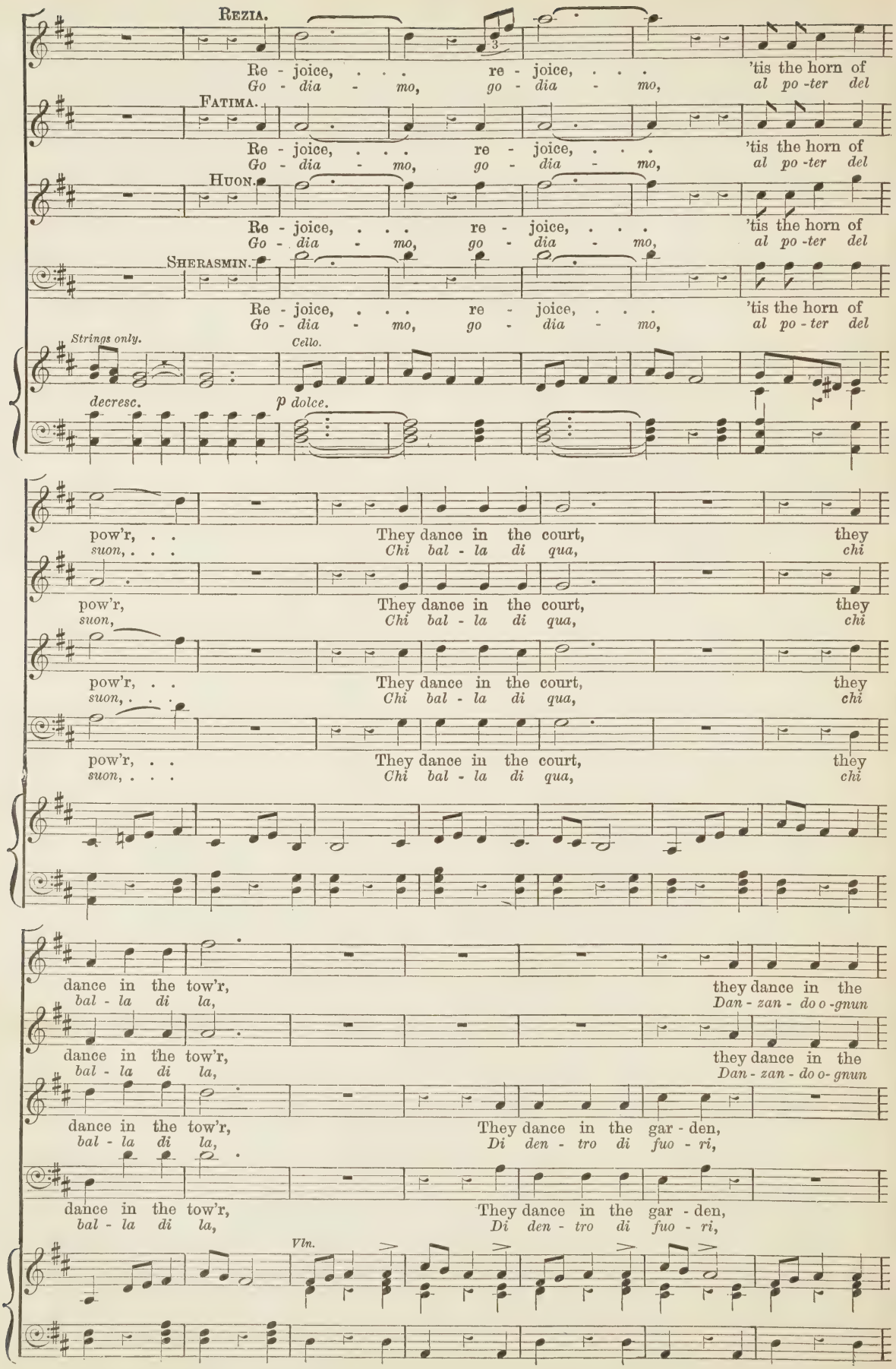
B. Tromboni, Trombe & Tymp. p.

Piccolo & Triangle.

ff

ff

(Enter Sherasmin and Fatima.)


Rezia.
Re - joice, . . . re - joice, . . . 'tis the horn of
Go - dia - mo, go - dia - mo, al po - ter del
Fatima.
Re - joice, . . . re - joice, . . . 'tis the horn of
Go - dia - mo, go - dia - mo, al po - ter del
Huon.
Re - joice, . . . re - joice, . . . 'tis the horn of
Go - dia - mo, go - dia - mo, al po - ter del
Sherasmin.
Re - joice, . . . re - joice, . . . 'tis the horn of
Go - dia - mo, go - dia - mo, al po - ter del
Strings only.
Cello.
decresc.
p dolce.
pow'r, . . They dance in the court, they
suon, . . . Chi bal - la di qua, chi
pow'r, They dance in the court, they
suon, Chi bal - la di qua, chi
pow'r, . . They dance in the court, they
suon, . . . Chi bal - la di qua, chi
pow'r, . . They dance in the court, they
suon, . . . Chi bal - la di qua, chi
dance in the tow'r, they dance in the
bal - la di la, Dan - zan - do o - gnun
dance in the tow'r, they dance in the
bal - la di la, Dan - zan - do o - gnun
dance in the tow'r, They dance in the gar - den,
bal - la di la, Di den - tro di fuo - ri,
dance in the tow'r, They dance in the gar - den,
bal - la di la, Di den - tro di fuo - ri,
Vln.

hall, and the ci - - ty wall,
va, Sov'r o - gni cam - min,

hall, and the ci - - ty wall,
va, Sov'r o - gni cam - min,

On the o - cean's beach, and the ci - - ty wall,
La nel giar - din sov'r o - gni cam - min,

On the o - cean's beach, and the ci - - ty wall,
La nel giar - din sov'r o - gni cam - min,

Fl.

A se - cond and lou - der blast shall bring The do - nor him -
S'il ma - gi - co suon ri - pe - ti an - cor Qui giun - ger ve -

A se - cond and lou - der blast shall bring The do - nor him -
S'il ma - gi - co suon ri - pe - ti an - cor Qui giun - ger ve -

A se - cond and lou - der blast shall bring The do - nor him -
S'il ma - gi - co suon ri - pe - ti an - cor Qui giun - ger ve -

A se - cond and lou - der blast shall bring The do - nor him -
S'il ma - gi - co suon ri - pe - ti an - cor Qui giun - ger ve -

Fag. *Fl.*

- self, the el - - fin . . . king. . . .
- dre - mo dei ge - nii il Si - gnor. . . .

- self, the el - - fin king. . . .
- dre - mo dei ge - nii il Si - gnor. . . .

- self, the el - - fin king. . . .
- dre - mo dei ge - nii il Si - gnor. . . .

- self, the el - - fin king. . . .
- dre - mo dei ge - nii il Si - gnor. . . .

Viola.

The Stage fills with clouds, as in the Second Act. Almanzor and negroes fly in terror. The clouds open and discover Oberon and Titania.

Allegro furioso.

Tutti. *ff* *ff* 8va.

Fl. *dolce.* *ff* *Cl.* 8va

OBERON.

Hail, faith-ful pair, your woes are end-ed, Your friend in turn you have be-frien-ded, His
Cop - pia fe - del, fi - ni-to è il pian-to Al vo - stro a-mi - co de - stè a - i - ta, Il

Tutti. *ff* RECIT. *Cl. Moderato.* *dolce.* *p* *Fag.*

pledge by you redeem'd hath been, A-gain in love he clasps his fai - ry queen.
pe - gno suo re - den - to fù, Ei pre-me an-cor la sua re - gi - na al sen.

Allegro maestoso.

Swift as the light-ning's glance, Brave knight, behold, I
Pre - sto com' il ba - len, Va - len - te ca - va -

Wind & Strings. *fp* *fp* *p*

bring Thee and thine to thy na - tive France, And the pa - lace of thy
- lier, Te reco an - cor, Al na - ti - vo suol, Al pa - la - zio del tuo

Fl. & Cl. in 8ves.

p p

king, Kneel . . at his feet, with the bride . . thou hast
re, Di Car - lo a' piè, Col tuo ben t' in-chi- ne -

mf

won, Eu - rope shall ring with the deed, with the deed thou hast done,
- rai, D' ec - cel - si o - nor, . . d' o-nor . . ti col - - - me - rà,

Corni, &c.

mf

Eu - rope shall ring with the deed, with the deed thou hast done,
Al tuo va - lor l' or - be in - te - ro ap - plau - - di - rà,

f

Cl. & Cor. sustain.

Fl.

Viola.

Now for e'er I break the spell, With the grate - ful fai - ry's last fare - well,
All' in - can- to or fi - ne io dò, Sem - pre gra - to, gra - to a te sa - rò,

Cl.

Fag.

With the grate - ful fai - ry's last fare - well.
Sem - pre gra - to, gra - to a te sa - rò.

Ob. *Fl.* *Cl.* *pp* *p* *Fag.*

Fare - well, Fare - well,
Gra - to o - gnor, ti sa - rò.

Strings. *Wind.* *Strings.* *Wind.* *pp* *p* *pp* *p*

(The clouds envelope Oberon and Titania, then disperse and discover the Palace of Charlemagne.)

Fl. *pp* *pp* *Cl.* *ff*

8va. sotta.
Tambours on the stage.

No. 23. MARCH.

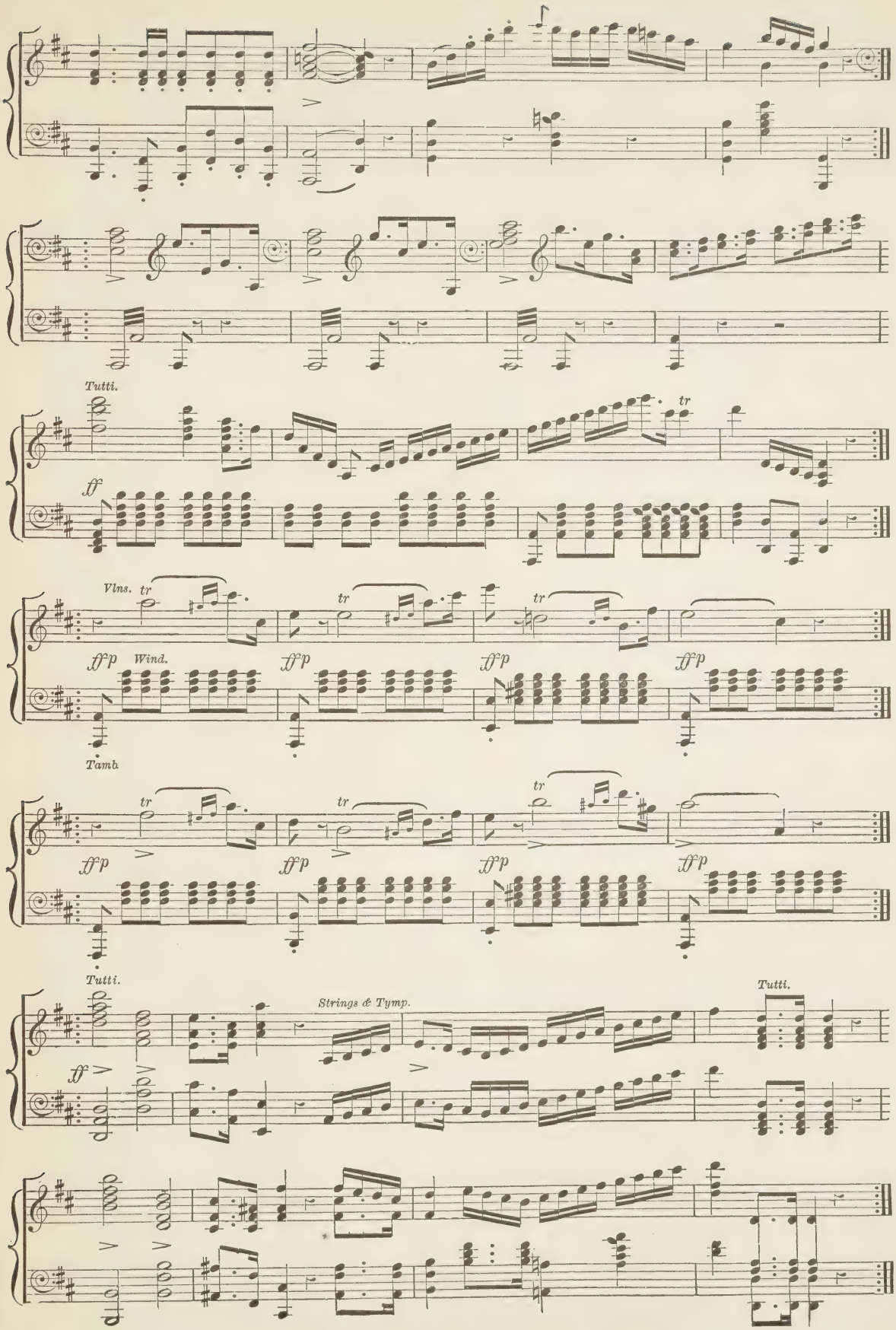
Enter soldiers, knights, nobles, and ladies of the Emperor's court, and lastly Charlemagne. He ascends the throne. Flourish. Sir Huon, Rezia, Sherasmin, and Fatima, who have left the stage at change of scene, re-enter, Sir Huon, armed as in first scene; he leads Rezia to the foot of the throne, they kneel.

Marcia maestoso.

Tutti. *Strings & Tymp.* *Tutti.*

PIANO. *ff*

Brass. *Wood.* *ff* *f* *Strings.*


Tutti.
ff
tr
Vlns.
ffp
Wind.
Tamb.
Tutti.
Strings & Tymp.
Tutti.

Brass. Wood. ff f Strings.

Tutti. ff tr

HUON.

Be - hold! o - be-dient to the oath he swore, Huon is knee-ling at thy feet once
Si - gnor, fe - del a quan-to io ti giu - rai, Ri - ve - ren - - te ca - do al tuo

Strings. ff RECIT.

more, For by the help of heav'n his hand hath done the da-ring deed, And from the Ca - liph
piè, Io col fa-vor del cie - lo i pe - ri - gli su - pe - rai, Ed al Ca - lif - fo ar -

ff

won This love - ly . . . maid, by ev'-ry pe - ril tried, The heiress of his throne! And
- di - to in - vo - lai L'a-ma - bi - le bel - tà, Che del tuo vas - sal La

a tempo.

RECIT.

*Allegro vivace.** *(Charlemagne rises and welcomes Sir Huon and Rezia.)*

now thy vas - sal's bride!
spo - sa o - ra sa - rà.

Allegro vivace.

fp *ff*

Fag. & Bassi.

CHORUS.

TREBLES.

ALTOS. Hail to the knight, with his own good
Glo - - ria all' in - tre - - pi - do for - - te guer -

TENORS.

BASSES. Hail to the knight, with his own good
Glo - - ria all' in - tre - - pi - do for - - te guer -

Tutti.

ff

brand, Who hath won a fair bride from the Sa - ra - cen's
- rier, che la va - ga spo - - sa tol - se a un cru - do po -

brand, Who hath won a fair bride from the Sa - ra - cen's
- rier, che la va - ga spo - - sa tol - se a un cru - do po -

* In the Italian version the Chorus and Solo "Fröhliche Klänge" is sung in this place for a Finale.

hand, Hail to the mai - den who o'er the sea Hath
- ter, Glo - ria al - la te - ne - ra don - na fe - del Ch' ai

hand, Hail to the mai - den who o'er the sea Hath
- ter, Glo - ria al - la te - ne - ra don - na fe - del Ch' ai

fol - low'd her cham - pion so faith - ful - ly. By bards yet un -
col - pi s'e - spo - se del duol cru - del. Di - ran - no i fu -

fol - low'd her cham - pion so faith - ful - ly By bards yet un -
col - pi s'e - spo - se del duol cru - del. Di - ran - no i fu -

- born oft the tale shall be told Of Re - zia the love - ly and
- tu - ri i sa - cri can - tor Di Re - zia la fe - de, d'U -

By bards yet un - born . . . oft the tale shall be told Of
Di - ran - no i fu - tu - - ri i sa - cri can - tor d'U -

- born oft the tale shall be - told Of Re - zia the love - ly and
- tu - ri i sa - cri can - tor Di Re - zia la fe - de, d'U -

By bards yet un - born . . . oft the tale shall be told Of
Di - ran - no i fu - tu - - ri i sa - cri can - tor d'U -

ff

Huon the bold, By bards yet un - born oft the
- go ne il va - lor, Di - ran - no i fu - ti - ri i

Huon . . . the bold, By bards yet un - born oft the
- go - ne il va - lor Di - - ran - no i fu - tu - ri i

Huon the bold, By bards yet un - born oft the
- go - ne il va - lor, Di - ran - no i fu - tu - ri i

Huon . . . the bold, By bards yet un - born oft the
- go - ne il va - lor Di - - ran - no i fu - tu - ri i

tale shall be told Of Re - zia the love - ly and Huon the
sa - - cri can - tor Di Re - zia la fe - de d'U - go il va -

tale shall be told Of Re - zia the love - ly and Huon the
sa - - cri can - tor Di Re - zia la fe - de d'U - go il va -

bold, of Re - zia the love - ly and Huon the bold, By bards yet un-
- lor, di Re - zia la fe - de, d'U - go il va - lor, Di-ran - no i fu-

bold, of Re - zia the love - ly and Huon the bold, By bards yet un-
- lor, di Re - zia, la fe - de, d'U - go il va - lor, Di-ran - no i fu-

Trombones, Trombe & Timp. tacet. *Tutti.*

- born the tale shall be told Of Re - zia the love - ly and Huon the bold, of Re-zia the love-ly and Huon the
- *tu - ri, sa - cri can-tor di Re - zia la fe de d'U-go il va - lor, di Re - zia la fe - de, d'U-go il va-*

- born the tale shall be told Of Re - zia the love -ly and Huon the bold, of Re-zia the love-ly and Huon the
- *tu - ri i sa - cri can-tor di Re - zia la fe - de d'U-go il va - lor, di Re - zia la fe - de, d'U-go il va-*

bold.
- *lor.*

bold.
- *lor.*

THE END.

APPENDIX.

VOICE PARTS OF THE CHORUS No. 21, AS ORIGINALLY WRITTEN.

Treble. Alto. Tenor (8ve. lower). Bass

18 — *f*

For thee . . hath beau - ty, hath beau - ty deck'd her

2 — *dol.*

bow - - er, For thee . . . the cup . . . of

joy . . . is fill'd ; . . Oh drain the draught, and cull the

flow'r, Ere the rose be dead and the wine be . . spill'd.

8 — Huon. 25

p pp

When wo - man's eye . . with love . . is bright, . . Canst thou

pp

with love . . is bright, . . Canst thou

HUON. p pp

blood. . . When wo - man's eye . . with love . . is bright, . . Canst thou

pp

with love . . is bright, . . Canst thou

shun its wit - ching light? . . Bea - rest thou the heart to flee,

shun its wit - ching light? . . Bea - rest thou the heart to flee,

shun its wit - ching light? . . Bea - rest thou the heart to flee,

shun its wit - ching light? . . Bea - rest thou the heart to flee,

When her white arms cir - cle thee? Bea - rest thou,

When her white arms cir - cle thee? Bea - rest thou,

When her white arms cir - cle thee? the

When her white arms cir - cle thee? the

f HUON. 7 40

When her white arms cir - cle thee?

f 7 40

When her white arms cir - cle thee?

f 7 40

heart to flee, When her white arms cir - cle thee?

f 7 40

heart to flee, When her white arms cir - cle thee?

dol.

Oh turn not a - way from the ban - quet of bliss! . . Oh lose not a

dol.

Oh turn not a - way from the ban - quet of bliss! . . Oh lose not a

dol.

Oh turn not a - way from the ban - quet of bliss! . . Oh lose not a

dol.

Oh turn not a - way from the ban - quet of bliss! . . Oh lose not a

mo - ment so pre - cious as this! Re - mem - ber the sage who sung o'er his re -

mo - ment so pre - cious as this! Re - mem - ber the sage who sung o'er his re -

mo - ment so pre - cious as this! Re - mem - ber the sage who sung o'er his re -

mo - ment so pre - cious as this! Re - mem - ber the sage who sung o'er his re -

- past: "How plea - sant were life, . . if a sha - dow could last." Then,

- past: "How plea - sant were life, if a sha - dow could last." Then,

- past: "How plea - sant were life, . . if a sha - dow could last." Then,

- past: "How plea - sant were life, if a sha - dow could last." Then,

mor - tal, be hap - py, be hap - py and laugh at the wise, Who know life's a

mor - tal, be hap - py, be hap - py and laugh at the wise, Who know life's a

mor - tal, be hap - py, be hap - py and laugh at the wise, Who know life's a

mor - tal, be hap - py, be hap - py and laugh at the wise, Who know life's a

sha - dow, yet wait till it flies, Who know life's a sha - dow, yet wait till it

sha - dow, yet wait till it flies, Who know life's a sha - dow, yet wait till it

sha - dow, yet wait till it flies, Who know life's a sha - dow, yet wait till it

sha - dow, yet wait till it flies, Who know life's a sha - dow, yet wait till it

flies. For thee hath beau - ty deck'd her bow'r, For thee the cup of joy is

flies. For thee hath beau - ty deck'd her bow'r, For thee the cup of joy is

flies. For thee hath beau - ty deck'd her bow'r, For thee the cup of joy is

flies. For thee hath beau - ty deck'd her bow'r, For thee the cup of joy is

fill'd; Oh drain the draught, and cull the flow'r, Ere the rose be dead and the wine be

fill'd; Oh drain the draught, and cull the flow'r, Ere the rose be dead and the wine be

fill'd; Oh drain the draught, and cull the flow'r, Ere the rose be dead and the wine be

fill'd; Oh drain the draught, and cull the flow'r, Ere the rose be dead and the wine be

10

spill'd, Oh drain the draught, and cull the flow'r, cull the flow'r, cull the flow'r. . .

10

spill'd, Oh drain the draught, and cull the flow'r, cull the flow'r, cull the flow'r. . .

10

spill'd, Oh drain the draught, and cull the flow'r, cull the flow'r, cull the flow'r. . .

10

spill'd, Oh drain the draught, and cull the flow'r, cull the flow'r, cull the flow'r. . .

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INDEX

ACT I.

No.			PAGE
	Overture ...		1
1.	Introduction ...	"Light as fairy foot can fall"	
		"*Lieve il piè*" ...	8
2.	Aria—(Ten.) ...	"Fatal vow"	
		"*Lasso me*" ...	13
3.	Vision—(Sop.) ...	"Oh why art thou sleeping"	
		"*Perchè dormi ancora*" ...	16
4.	Ensemble ...	"Honour and joy"	
		"*Gloria omaggio*" ...	17
5.	Recit. and Aria—(Ten.) ...	"Oh! 'tis a glorious sight"	
		"*O! di qual fuoco ardente*" ...	26
6.	Finale I. ...	"Haste, gallant Knight"	
		"*Mio dolce amor*" ...	34

ACT II.

7.	Chorus ...	"Glory to the Caliph"	
		"*Gloria al giusto*" ...	49
8.	Melodramatic Music ...	...	52
9.	Aria—(Mezzo-Sop.) ...	"A lonely Arab maid"	
		"*Donzella nata in sen*" ...	54
10.	Quartet ...	"Over the dark blue waters"	
		"*Il tempestoso letto*" ...	57
11.	Solo and Chorus—(Mezzo-Sop.) ...	"Spirits of air"	
		"*Spirti del suol*" ...	63
12.	Prayer—(Ten.) ...	"Ruler of this awful hour"	
		"*O divino Creator*" ...	70
13.	Recit. and Aria—(Sop.) ...	"Ocean! thou mighty monster"	
		"*Mare, potente mare*" ...	72
14.	Aria (Ten.) ...	"From boyhood trained"	
		"*Di nobil fama*" ...	80
15*a*.	Melodramatic Music ...	...	86
15*b*.	Finale II. ...	"O, 'tis pleasant"	
		"*Com è grato*" ...	87

ACT III.

16.	Arietta—(Mezzo-Sop.) ...	"Oh Araby, dear Araby"	
		"*Arabia, cara Arabia*" ...	106
17.	Duet—(Mezzo-Sop. & Bar.)	"On the banks of sweet Garonne"	
		"*Nacqui in riva alla Garonna*" ...	111
18.	Terzettino—(Mezzo-Sop. Ten. & Bar.) .	"And must I then dissemble?"	
		"*E simular io devo?*" ...	119
19.	Cavatina—(Sop.) ...	"Mourn thou, poor heart"	
		"*Dolente ognor*" ...	122
20.	Rondo—(Ten.) ...	"I revel in hope"	
		"*Di speme un fior*" ...	124
21.	Chorus and Ballet ...	"For thee hath beauty"	
		"*Per te pomposa*" ...	131
22.	Finale III. ...	"Hark! what notes are swelling?"	
		"*Ah, che bel concento?*" ...	142
23	March, Solo and Chorus ...	"Hail to the Knight"	
		"*Gloria all' intrepido*" ...	148
	Appendix ...	...	155

162

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JESU, PRICELESS TREASURE (SOL-FA, 0/6) ...	1/0	—	—
MAGNIFICAT, IN D	1/0	—	—
MASS, IN B MINOR	2/6	3/0	4/0
MISSA BREVIS, IN A	1/6	—	—
MY SPIRIT WAS IN HEAVINESS	1/0	—	—
O LIGHT EVERLASTING	1/0	—	—
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HUMMEL.			
ALMA VIRGO (Latin and English)	0/4	—	—
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DITTO, IN E FLAT	2/0	—	4/0
DITTO, IN D	2/0	—	4/0
FIRST MASS, IN B FLAT	1/0	1/6	2/6
QUOD IN ORBE (Latin and English)	0/4	—	—
SECOND MASS, IN E FLAT	1/0	1/6	2/6
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DITTO, IN F	2/0	—	3/6
DITTO, IN G	2/0	—	3/6
MASS, IN A FLAT	1/0	1/6	2/6
Do., IN B FLAT	1/0	1/6	2/6
Do., IN C	1/0	1/6	2/6
Do., IN E FLAT	2/0	2/6	4/0
Do., IN F (SOL-FA, 0/9)	1/0	1/6	2/6
Do., IN G	1/0	1/6	2/6
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